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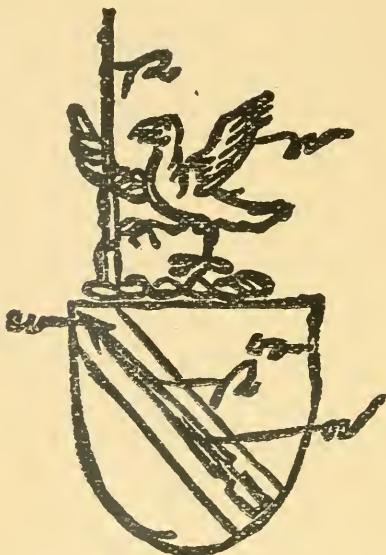






# The Shakespeare Society of New York

Incorporated April 20, 1885



To promote the knowledge and study of the  
Works of Wm. Shakespeare, and the  
Shakespearian and Elizabethan Drama

..

IN EXECUTIVE COMMITTEE—June 15th, 1885.

*Resolved*, That in order that the papers printed under authority of this Society may be of the highest character, and of value from all standpoints, the Society does not stand pledged as responsible for the opinions expressed or conclusions arrived at in the said papers, but considers itself only responsible in so far as it certifies by its Imprimatur that it considers them as original contributions to Shakespearian study, and as showing upon their face care, labor and research.





# VENVS AND ADONIS

*Vilia miretur vulgus: mibi flauus Apollo  
Pocula Castalia plena ministret aqua.*



LONDON

Imprinted by Richard Field, and are to be sold at  
the signe of the white Greyhound in  
Paules Church-yard.

1593.

Publications of The Shakespeare Society of New York  
No. 10

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A STUDY  
IN  
THE WARWICKSHIRE DIALECT

WITH A GLOSSARY  
AND

NOTES TOUCHING THE EDWARD THE SIXTH GRAMMAR  
SCHOOLS AND THE ELIZABETHAN PRONUNCIATION  
AS DEDUCED FROM THE PUNS IN  
SHAKESPEARE'S PLAYS

✓ BY

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THE THIRD EDITION



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## A PREFACE TO THE THIRD EDITION.

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Is there any possible room for a doubt as to Shakespeare's authorship of the poems so universally conceded to be his?

The earliest collected edition of his works did not include them. But this may have been because of their non-dramatic character.

Late in 1616 (the year in which Shakespeare died, April 23), one of these poems, the "Lucrece," was printed in the usual quarto form with many variations from the text of May 9, 1594, with a statement on the title-page that it was "newly revised and corrected." As Shakespeare was dead, somebody still alive, it would seem, felt a supervisory interest in the poems, or at least in one of them.

There certainly appears to be internal evidence enough that the poems are all by the same author; at least, the inclusion of one by Heywood—which was removed from that collection on his protest—and of the one by Marlowe (which is still printed in the series known as "The Passionate Pilgrim") do not interfere with that evidence.

But, assuming that the "Venus and Adonis"—the "Lucrece," and the "Sonnets"—are by the same author-poet, was that author-poet Shakespeare?

Hallam, in his “Literature of Europe,” expresses a doubt as to whether the “Sonnets” now known as Shakespeare’s were “the sugared sonnets among his [Shakespeare’s] private friends,” which Meres mentions as undoubtedly authentic. The following pages are devoted to an examination of a question as to Shakespeare’s authorship of the first to appear of the poems—the “Venus and Adonis,” only. Whether that examination shall or need be extended to the “Lucrece,” the “Passionate Pilgrim,” the “Threnos,” and the “sonnets,” is for further consideration.

Some, possibly only apparent, difficulties—not structural or literary—of a Shakespearean authorship of the “Venus and Adonis,” are as follows:

I. Throughout the poem there appears to run the same stream of argument (as close readers of the Sonnets claim to have discovered), viz.: the urging of some young man (preferentially Southampton) to marry and beget offspring, and not to die “unkind.”

How came it that a rustic youth lately from Warwickshire, an interior county, at that time servitor in a theater, or farmer of the horse-holding business at its doors—or its clever and competent re-writer of plays (or even writer of new plays)—became so deeply and suddenly interested in the posterity of a noble lord—or of any London gentleman?

There was a wider gulf, if possible, then than now fixed between peer and peasant. Would not such an interference, except in a social equal as well as an intimate, have been the sheerest impertinence?

II. The title-page to the first edition of the poem bore a legend from Ovid:

Vilia miretur vulgus : mihi flavus Apollo  
Pocula castalia plena ministret aqua—

Either as referring to its subject-matter, or as to its significance as a legend, this is utterly meaningless as a legend for the poem. It certainly has no connection with Venus or with Adonis, or with the boar, or with the begetting of offspring. Ovid, in this eclogue (which had not been translated, by the way, in 1596), is defending himself against the charge of being a *flaneur* and an idler. He admits that he does not work as others may. But he enumerates by name the greatest poets, in his estimation, and then exclaims, “with these I take my part. Their labors and rewards are the only objects of my ambition. Their life is the only life I care to lead,” and then the above lines come in:

“ The vulgar let the vulgar herd admire :  
To me may the golden-haired Apollo serve cups  
Brimming from Castaly.”

But William Shakespeare was an industrious, hard-toiling young man, not in poetry, but in and about Burbage’s theater. He was willing to accept any employment, and as the records abundantly show, became rich at many trades and occupations. Indeed, so multifarious were his employments that one of his rivals called him a *Johannes-Factotum*. Surely he had to make no apology for being a *flaneur* and an idler!

III. The poem is, in theme and suggestion, the

evident work of a sensualist, or, at least, of a voluptuary, as well as of a Priscian—severe and classic in literary taste and in the mold, cadence, and prosody. Every fair and frail dame in London, we are assured, kept the poem on her toilet table. But William Shakespeare was no sensualist, and certainly no voluptuary, in the year 1593. His record is exactly the other way. He had married a peasant girl early in life and, being unable to support her and their children, had come to London to find work and had found it. Neither in Warwickshire nor London had his attention been drawn toward, or his means equal to, the career of a Sybarite or of a man about town.

IV. Ben Jonson, in a familiar passage in his “Discoveries,” declared that Shakespeare “wanted art”! Would he have volunteered such an assertion if Shakespeare had been the author of the poems and “Sonnets”? of the “Venus and Adonis,” so calmly classic, so severely formal that even Voltaire—who called Shakespeare an “inspired barbarian”—would have admitted it into the school?

Surely the “Venus and Adonis” as little suggests the irregular genius of the plays as it resembles the patois of Warwickshire.

Was this what Jonson meant when he said that Shakespeare “wanted art”: that he talked with that fluency that it was often necessary that he should be stopped (*sufflaminandus erat*, as Augustus said of Haterius): namely, that Shakespeare could not content himself with such “*Απαξ λεγομένα*” as “purple-colored,” to describe the sun at dawn rising through morning mist, but must break

out, perforce, into such metaphor on the wings of metaphor as:

When the morning sun shall raise his car  
Above the border of this horizon—

or say plain “sunset,” but make it:

The sun of heaven, methought, was loath to set  
But stayed to make the Western welkin blush.

Was this that lack of “art,” and of artificiality, that must overleap itself to capture other every metaphor which metaphor suggested—the dainty defiance of rule that could not rest with calling a lady “rose-red” or “rose-cheeked” as in the poems, but must have it:

There is a beauteous lady. . . .  
When tongues speak sweetly then they name her name  
And Rosa—line they call her?

“Dew-bedabbled,” says the poem. But in the plays, no *Ἄπαξ λεγομένα* of a compound will suffice:

That same dew, which, sometimes, on the buds,  
Was wont to dwell like round and orient pearls.

“Outstripping” or “overfly” is the severe descriptive of the poem—but in the play:

When you do dance  
I wish you were a wave of the sea that you might ever do  
Nothing but that.

Surely the gentleman who will occupy his leisure in tabulating the nice and precise formalities of the poems over against the opulence of their identities in the plays, will go far in the way of disposing of

Voltaire's "inspired barbarian" as the poet of the "Venus and Adonis."

Such considerations as these led me, fourteen years ago, in 1885, to present the first edition of this work, being an attempt to discover a common or "parallelism" between the poem and the plays. I attempted this by means of the Warwickshire dialect, from the influence of which—however modified by an Edward the Sixth grammar school known to have been in existence in the town of Stratford-upon-Avon—Shakespeare had recently arrived at the capital, when, April 19, 1593, the poem was registered on the books of the Stationers' Company. And, in the course of the survey, I attempted a Glossary of the Warwickshire dialect, which, with considerable excision and augmentation, is also included in the present edition.

My purpose in these pages is, however, to present the reader with something more than a Glossary. I have aimed, by grouping the Warwickshire forms around their vernaculars, to exhibit the Warwickshire methods, modes, habits (so to speak), as well as its corruptions—often picturesque corruptions—of vernacular English, and I have subordinated my method to my chief purpose, namely, to illustrate Shakespeare. I have been myself surprised to find how the luxury of Shakespearean study even was increased by study of these Warwickshire forms, and I am sure anyone who will test for himself the demonstrations in these pages will be startled to see how new ideas of the Master (and new readings of him, too) will suggest

themselves as he proceeds. In such examination, my purpose has been to be fair and honest, and to avoid the temptation of producing a *tour de force*, or that most delicious of all literary things—a paradox.

But I must admit to have only found two words in the poem which I could even with effort succeed in tracing to Warwickshire—one, the word “tempest,” which, in Warwickshire usage, means “a rainstorm,” and the other the word “cop,” spelled *cope* in the poem and in the plays (from which, meaning to catch, I suppose our metropolitan gamin get their name for a policeman). In the plays, however, the word “tempest” does not appear to be used in the Warwickshire sense—though “cope” appears in them as well as in the poem. But, as the reader will see, there is no absolute certainty about the matter.

After fifty years of Shakespearean study and research, my friend, the late Dr. Halliwell-Phillipps, was only able to say that those who had lived as long as he in the midst of matters Shakespearean had learned not to be too certain about anything.

In my own twenty years’ immersion in the same pursuit, I can only echo this dictum. My own idea of a Shakespearean “school” is one wherein every man is his own pupil-teacher, and wherein, only as he enters into or keeps out of the pretty quarrels of the commentators (always like Sir Lucius O’Trigger’s—very pretty as they stand, and only spoiled by explanation)—precisely as the humor takes him, and as he himself sees fit—will he find either pleasure or profit, or enjoy himself in the least.

If anyone ever yet made a statement about Shakespeare, or about all or any of his works, which somebody did not immediately rise to contradict, I have yet to hear of it.

And I suppose that even if somebody should some day suggest that Lord Southampton himself wrote all those poems and dedicated them to himself, somebody else would cavil!

APPLETON MORGAN.

Rooms of the Shakespeare Society of New York,

October 2, 1898.

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# A STUDY IN THE WARWICKSHIRE DIALECT.

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## *PART I.*

### THE ENVIRONMENT.

CIRCUMSTANTIAL evidence—the evidence of circumstances—may be explained away by the testimony of other circumstances. Internal evidence may be upset by context. But words are detectives that never fail to detect, and whose reports cannot be bribed, distorted, or gainsaid. No man can write in a language he has never heard, or whose written form he has never learned.

It would not have been strange or impossible that, in the numberless editions through which the Shakespeare plays passed (without the slightest editorial responsibility), in Shakespeare's own lifetime as well as in their copying and recopying in lines and parts, for those who acted in them during their stage life, their text was curtailed by passages lost or distorted, or augmented by interpolations or localisms of actors or interpolations of reporters. But the poems are before us to-day practically as they were first printed. There has been no rearrangement of verses or of stanzas, and, whether we read them in the last sixpenny edition or in the best

and most scholarly texts, or in the original quarto broadsides of Shakespeare's own day, the text is identical.

In London, in the year 1593, there appeared unheralded, from the press of Richard Field, one of Her Majesty's Stationers' Company, a poem in thin quarto, with the title "Venus and Adonis." It was exposed for sale at the sign of the Greyhound in St. Paul's Churchyard. It was rapidly sold and eagerly read by the ladies and gentlemen of the court, and made a certain literary sensation. It became, in a sense, the fashion.

Nothing like it had been seen before. The coarse and libidinous broadside was familiar enough. For the general it appeared couched in vulgar puns—or in what was just then more popular than puns—in euphuism and *double-entendre*.

But this poem, at once stately and sumptuous, voluptuous and eloquent, despotic in the classic of its prosody and the cadence of its verse, was new matter. Nothing like it had ever appeared before. Its authorship as William Shakespeare's appears to have been accepted—and the appearance of other poems and sonnets by the same author tended to confirm the statement, which certainly there was then no reason whatever to doubt.

But, later on, this same William Shakespeare became known as a mighty dramatist. The fame of his work crowded theaters, and kept the presses of Her Majesty's Stationers in employment outside of them.

Still, there was external evidence that the poet was also the dramatist. When Falstaff and his

irregular humorists took the town by storm, and in the flood of that first success, everything that could bear Shakespeare's name was rushed into print, who was there to remember the "Venus and Adonis" and the poems? They remembered that the same name was on the title-pages. That was all.

But did anybody ask for any internal evidence? Nobody then, for the comparative criticism of literary matter was not, in those days, thought of. But to-day, it has been suggested that between the poems and the plays there is no accord of internal evidence. Nothing which, in the absence of title-pages, would pronounce them as by one and the same master. Except the superiority of each, in its own kind, nothing to bind them together.

The question is a bold one to raise to-day, three centuries too late. But some, nevertheless, have asked it. And it is the scope and purpose of these pages, with a deference born of that awe which encircles the Master, but in the surety that all honest inquiry must lead to knowledge, to prepare for its discussion. It is proposed to treat the question principally in the light of the fact that, prior to the appearance of the poem—which itself preceded the plays—William Shakespeare had been, up to his eighteenth year, a resident of Stratford-upon-Avon, a Warwickshire village, where were spoken a dialect and a patois quite as distinguishable from other British dialects as from the urban English—mellowed with the many foreign contributary formatives which the commercial character of Elizabeth's London brought, as it were, into

*entrepot*—in that city, in the years, 1585–1616. For this Warwickshire-born boy to have achieved the plays was one thing—was, let us admit, of all the miracles of genius, the most miraculous Heaven has vouchsafed mankind. To have written the poem, however inferior to the plays, genius itself would have been inadequate without the absorption of certain arbitrary rules of composition and the learning by rote (or so at least it seems to me) of the existence of certain arbitrary trammels and limitations of diction, vocabulary, and of prosody.

Everybody remembers the expressive dialect spoken by Mrs. Poyser in George Eliot's “Adam Bede.” George Eliot lays the story of her novel in “Loamshire,” which, it appears, is intended to be recognized as Leicestershire. But “it must not be inferred,” says Dr. Sebastian Evans, of the English Dialect Society, “that Mrs. Poyser and the rest of the characters introduced into ‘Adam Bede’ speak pure Leicestershire. They speak pure Warwickshire; and although the two dialects naturally approximate very closely, they are far from being identical in pronunciation, grammar, or vocabulary. The truth is that George Eliot was herself Warwickshire-born, and used the dialect in the midst of which she been reared, for her Leicestershire characters; which was not much of a solecism, seeing that the two had so many points of contact.” But if the English George Eliot heard in her village, among her neighbors in her youth, was Warwickshire, it could not have been a much purer speech that her young fellow-shireman, William

Shakespeare, heard in his day—almost three centuries earlier. But we know where and when George Eliot went to school, and how, relieved from Warwickshireisms herself, she realized their humor and their individuality, and so bestowed them upon Mrs. Poyser. There was not much of an Academy, not much of a cult, in Stratford town, to purify the burgher's patois in Shakespearean times. Nay, even up at the capital—in London—it was very little, if any, better than down in Warwickshire. The members of Elizabeth's Parliament could not comprehend each others' speech. This was long before there was any standing army in England. (Falstaff might have been marching through Coventry with his pressed men at about that time.) But when the soldiers Elizabeth summoned were grouped in camps, they could not understand the word of command unless given by officers from their own particular shire. And—with Stratford grammar school, or any other grammar school, in full blast—the youngsters were not taught English, rigorously as they might be drilled in Lily's "Accidence," and in the three or four text-books prescribed by the crown. Dr. Halliwell-Phillipps and Mr. Furnivall have each prepared lists of these text-books. But, amongst them all, there is not one that suggests instruction in the mother tongue. *That* the aforesaid youngsters were supposed to learn at home, if they learned it at all. And at home, as well as in this grammar school (now held sponsor for so much of the occult and elaborate introspection and learning of the plays), it is absolutely impossible that the lad Shakespeare acquired or used any other dialect than

the Warwickshire he was born to, or that his father and mother, their coetaneans, neighbors and gossips, spoke. For demonstration of this statement the credulous need not rely on the so-called Shakespearean epitaphs, and the lampoon on Sir Thomas Lucy with their puns on the names of John a'Coomb (‘‘John has come’’) and Lucy (‘‘Lowsie’’) [which were doubtless written by that worthy lunatic John Jordan, who so amply fooled in his time the ponderous Malone, Boswell, Ireland, and their contemporaries], but are referred to any competent chronicle of the times themselves. In fact, there is no converse to the proposition at all. It is as one-sided as a proposition in Euclid. So far, then, we are unable to supply the literary biography we had in Miss Evans’s case, as to the scholastic career of William Shakespeare, baptized in Stratford Church, April 23, 1564.

When William Shakespeare, at about eighteen, went up to London, he must have been, like Robert Burns, competent, even fluent, in the dialect of his own vicinage. We know that when, later in his life, Robert Burns tried to abandon the patois in which he had earned immortality, and to warble in urban English, ‘‘he was seldom’’ (says his most careful biographer, Shairp) ‘‘more than a third-rate, a common, clever versifier.’’ In considering the question whether William Shakespeare still continued to use the Warwickshire dialect or lost it in London, we must make up our minds to leave his plays out of the question. For, in the first place, a play is a play. It is the representation of many characters in a juxtaposition where the identity of

each must be exaggerated to preserve the perspective, and to tell—within the hour—the story of days or years, as the case may be. And this perspective must be shaped by experiment, altered and amended by actual representation, made to fit the date, the circumstances, the player, and the audience, and, except to conclude from the direct testimony of contemporaries, or of an author himself, that this or that author wrote himself into any one character of any play, is, and always must be, purely and fancifully gratuitous. In the second place, the fact that the Shakespeare plays contain not only Warwickshire, but specimens of about every other known English dialect, and quite as much of any one as other, cannot be omitted from this Shakespeare authorship problem. Now the condition in life implied by a man's employment of one patois would seem to dispose of the probability of his possessing either the facilities or the inclination for acquiring a dozen others. The philologist or archæologist may employ or amuse himself in collecting specimens of dialects and provincialisms. The proletarian to whom any one of these dialects is native will probably be found not to have that idea of either bread-winning or of pastime.

There are a great many strange things about these plays. They make a classical Duke of Athens mention St. Valentine's Day, and send a young girl to a nunnery—they have pages and king's fools figuring in Alcibiades' time. Pandarus speaks of Sunday and of Friday at the siege of Troy; there are marks, guilders, ducats, and allusions to Henry IV. of France, to Adam, Noah, and to Christians, in Ephesus in the

time of Pericles; a child is “baptized” in “Titus Andronicus”; Mark Antony comes to “bury” Cæsar. There are “Graves in the Holy Churchyard” in Coriolanus, there are billiards and “trumps” in Cleopatra’s time and capital, and there are always French and Spaniards in plenty for the audiences which expected them, and plentiful use of terms of English law and practice, whether the play were in Cyprus or Epidamnum, or Rome or Athens; whether the days were ancient or contemporary. France and Spain were the countries with which England was oftenest at war, and which, therefore, it was most popular to disparage. The Frenchman and Spaniard were relied upon to make the groundlings roar again, pretty much as, in New York to-day, we have a plantation negro or a Chinaman, as indispensable for certain audiences. But in these same plays, however a Roman or a Bohemian may use an English idiom, there is no confusion in the dialects when used *as dialects*, and not as vernacular. The Norfolk man does not talk Welsh, nor does the Welshman talk Norfolkshire, nor does the Welshman Sir Hugh Evans, who lives in Warwickshire, use Welsh-Yorkshire, but Welsh-Warwickshire, patois, and “Fluellen” (which is of course phonetic for “Llewellen” a typical Welsh name) speaks broken English as a Welshman would, with no trace of an English dialect of any sort. The dictionary-makers assure us that there are thousands upon thousands of dialect words in the plays, or, to be exact, thousands upon thousands of words not dialectic *per se*, but used in their local sense. Moreover, sometimes these words will be used

in their local or dialect, and in their pure or vernacular, senses in the same play, or even in the same passages. Of this I shall give some examples later on, but it seems proper to note here that at least once in the plays Shakespeare introduces a dialect, *quoad* dialect, in a locality where it does not belong, and so calls attention to it and to the contrast between it and the speech of the other characters present. The occasion referred to is, of course, where Edgar meets Oswald in the fields near Dover and disguises his speech by using the Somersetshire dialect.\*

*Osw.* Wherefore, bold peasant,  
Darest thou support a publish'd traitor? Hence;  
Lest that the infection of his fortune take  
Like hold on thee. Let go his arm.

*Edg.* Chi'll not let go, zir, without vurther 'casion.

*Osw.* Let go, slave, or thou diest!

*Edg.* Good gentleman, go your gait, and let poor volk pass. An ch'ud ha' bin zwaggered out of my life, 'twould not ha' bin zo long as 'tis by a vortnight. Nay, come not near th' old man; keep out, che vor, ye, or ise try whether your costard or my ballow be the harder: chill be plain with you.

*Osw.* Out, dunghill!

*Edg.* Chi'll pick you teeth, zir: come; no matter vor your foins.

On another occasion he uses mere jargon:

\* "King Lear," IV. vi. 239. Q. 2438, F. 2648, Bankside notation.

“ Throca, movousus, cargo, cargo, cargo . . . villanda par, corbo, cargo . . . Boskos thromuldo Boskos. Boskos vauvado. Kerelybonso . . . manka revania dulche . . . Oscorbidulchos volivorco, accordo linta. . . . Bosko chimurcho. Boblibindo chermurco,” \*

which the soldiers invent, to confound Parolles, not only with proof of his own cowardice and treachery, but with his ignorance of the language in which he claimed proficiency. And the scrap of an Irish ballad which Pistol mutters in response to the French prisoner who believes that Pistol has captured him on the field of Agincourt, is another of the numerous examples in the plays of Shakespeare's fondness for dialect forms. That what the early printer “ pied ” into “ qualte calme custure me ” was really “ gae maith cas tu re me,” Mr. O'Keefe's demonstration of the real meaning of this jargon † has convinced most of us. Pistol was a linguist. He breaks out into French, Latin, and Italian, and nobody knows why he could not have picked up a snatch of Irish! But these episodes prove that Shakespeare knew perfectly well what a dialect was, and that the dialect of one section of England was unintelligible to the native of another just as it is in fact to-day—(to such an extent that I am assured that one of the difficulties at first experienced in the use of our American invention of the telephone—and a very considerable one—arose from this source).

\* *All's Well that Ends Well*,” IV. i. 71, iii. 141.

† “ *Henry V.*,” IV. iv. 4.

All this is accounted for by our knowledge of London in the days when Shakespeare was writing the plays, its cosmopolitan character, and the motley crowds on its narrow streets. He did not need to take them—at least it is apparent that he did not take them—out of books already in print, as he did his plots and situations. His characters were all there, and he photographed them. But how, when he himself was a provincial, and came up from Stratford—when he himself was one of the motley throng in those same narrow streets? Our question does not arise as to the “*Lucrece*.” Whoever wrote the “*Venus and Adonis*” could have written (and doubtless did write) that poem. Nor does it arise as to the “*Sonnets*,” if the “*Sonnets* printed in 1609 were the ‘*Sugred Sonnets among his private friends*,’” of which Meres makes mention, which only appeared in 1609, seven years before Shakespeare’s death, (when he had become rich and—doubtless endowed with that culture which wealth can bring)—may have used most unexceptionable urban, courtly, and correct English)—were those we have to-day. But, as to this, others than Mr. Hallam have doubted.

But that poem, “*Venus and Adonis*,” which its dedication declares to have been the very “first heir of” the “invention” of William Shakespeare; surely, if written in Warwickshire and by a Warwickshire lad who had never been out of it, it ought somewhere to contain a little Warwickshire word to betray the precincts of its writer and its conception! Richard Grant White loved to imagine young Shakespeare, like young Chatterton and many

another young poet, coming up to London with his first poem in his pocket. "In any case, we may be sure that the poem," he says, "was written some years before it was printed; and it may have been brought by the young poet from Stratford in manuscript, and read by a select circle, according to the custom of the time, before it was published." If William Shakespeare wrote the poem at all, it would seem as if Mr. White's proposition is beyond question, so far as mere dates go. But if the result of a glossary of the Warwickshire dialect, as paralleled with the poem, is to discover no Warwickshire in a poem written by a Warwickshire man in Warwickshire, or soon after he left it to go elsewhere, it would look extremely like corroboration of the evidence of the dates by that of the dialect.

Now, the annexed Glossary—while, of course, sharing the incompleteness of all dictionaries of current provincialisms—is at least quite complete enough to prove the existence of a Warwickshire dialect to-day; and, inferentially, what must have been the barbarisms of that dialect three centuries ago. But by that Glossary it certainly does appear:

*First*, that there is and was a Warwickshire dialect;

*And, second*, that specimens of this dialect occur in every one of the admitted Shakespeare plays, but not to the exclusion of specimens of other dialects, and therefore, since the writer of the plays must have been acquainted with more than one English dialect, it is fair to conjecture that he could not have been an exclusive user of any one of them.

But this entire absence of Warwickshire dialect in "Venus and Adonis," written by a Warwickshire lad (which Mr. Grant White could not account for on the date of its appearance in print except by believing that its young author brought it with him to London in his pocket), is not the only mystery created by the internal evidence. For it cannot be urged that, in treating the classical theme, no opportunity occurred for employment of words and idioms peculiar to Shakespeare's own native local dialect; the growth of the necessity in the expression of rustic wants and emergencies only. The fact is exactly in this instance the reverse. For example: In line 657, Venus calls jealousy a "carrytale," that is, a gossip or telltale. There happen to be (as we see from our Glossary) two Warwickshire words, "chatterer" and "pick-thanks," for this descriptive. The latter is used in the plays in "I Henry IV." III. ii. 25, while, in "Love's Labor's Lost" (V. ii. 464) the descriptive appears as "mumble news." But for the picturesque compound "carrytale," certainly no recourse to any dialect was had. And again--whenever the dialect consists in the usage rather than the form of the word--the word is used in the plays, sometimes in the common and sometimes in the local sense; but in the poem, always in the proper and usual sense. For example: we find by our Glossary that "braid" and "braided" in the plays are used in the sense of shopworn--or not worn out by use. But in "Venus and Adonis" we have the word as we employ it to-day: "His ears uppricked--his braided hanging mane." Again:

in the plays we have the word “gossip” continually, sometimes in the sense of a “Godparent” (which is Warwickshire and other provincial usage), and sometimes in the ordinary sense, to express which a Warwickshire man would have said “pick-thanks” or “chatterer.” The word “chill,” which, in Warwickshire, means *to warm*, to take the chill off, is used in that sense once (“As You Like It, IV. v. 56), but everywhere else in its ordinary sense of to touch with frost, or to cool. Again, any musical instrument is called in Warwickshire “a music,” and here in the single play of “Hamlet” we find it so used (“Let him play his music,” II. i. 83), while everywhere else the word has its usual meaning. Side by side in “Macbeth” we find the word “lodged” used in its vernacular meaning of providing with sleeping quarters (“There be two lodged together,” II. ii. 26), and in the Warwickshire sense of corn that a heavy storm has ruined (“Though bladed corn be lodged,” IV. i. 55). Not to multiply instances, which the reader can select for himself from Mr. Bartlett’s or from Mrs. Clarke’s concordance, or (but less accurately) from Dr. Schmitt’s “Shakespeare Lexicon”—note that in “Henry VIII.” “stomach” is used in the sense of a masterful, or overbearing, disposition, as in Warwickshire to-day; as the name of the proper digestive organ; again in the sense of appetite; and, yet again, to mean valor or spirit, just as in “Richard III.” the word “urge” occurs side by side in its good old English meaning and anon in its present Warwickshire sense of to irritate, annoy, or tease; and never are the above instances of

double usage by way of pun or play upon the words themselves.

It further appears that there are in this entire poem of eleven hundred and ninety-four verses scarcely a score of words to comprehend which even the most ordinary English scholars of to-day would need a lexicon. But on examining even these words, it will be found that they have a source entirely outside of Warwickshire or any other one dialect—are, in fact, early English words, mostly classical; never in any sense local or sectional. The following schedule renders this apparent:

**Banning** (326)—Cursing. The word is used in this sense in “*Lucrece*,” line 1460, “*2 Henry VI.*” II. iv. 25, and is so used by Gower, “*Confessio Amantis*, (1325), ii. 96, “*Layamon*” (1180), ii. 497, and is good middle English.

**Bate-Breeding** (655)—In the sense of a stirrer-up of strife. *Bate* in the sense of *strife*—is middle English—occurs in the Coventry Mysteries, p. 12, and is the origin of our word *debate*.—To bait a bull was later: Shakespearean English, and the verb to bait, meaning to worry to death, is still common.

**Billing** (366)—Is the act of birds putting their bills together. It is impossible to trace it further back than Layamon, who wrote, perhaps, about 1180.

**Clepes** (995)—She clepes—she calls him—in its various forms of clepe, to call, yclept, called, named, is so old that it was even practically

obsolete before Shakespeare's time, or at least pedantic.

Coasteth (870)—To coast—to grope one's way—a beautiful metaphor—to sail or steer as by sounds or lights on a coast; to move as a ship does in the dark—gropingly. Venus guides herself by the sound:

Anon she hears them chant it lustily,  
And in all haste she coasteth to the cry.

A boy, Stratford-born, whose first journey was to London, would know nothing of the seacoast.

Combustions (1162)—A good, though not a common English word.

Crooked (134)—Had, long before Shakespeare's day, assumed the meaning, which is now reappearing, *i. e.*, out of the ordinary—ill-favored, dishonest, ugly in person or character—is of Scandinavian or Celtic origin.

Divedapper (86)—A dabchick, a species of greve, a small bird common all over England, sometimes printed *dapper*; the only dialectic form is the Lincolnshire “dop-chicken.”

Flap-mouthed (920)—Long-lipped—like a dog—as old as Piers Plowman (B., vi. 187, 1396).

Fry (526)—Meaning the spawn of fishes—is Scandinavian. “To the end of the *FRI mi* blissing graunt i.” To thee, and to thy seed, I grant my blessing.—*Wyckliffe's Bible*.

Jennet (260)—Comes from the Spanish, and is used repeatedly in the plays.

**Lure** (1027)—In the sense of decoy or call. Used in Chaucer, “*Canterbury Tales*,” 17,021. Middle English.

**Musits** (683)—Musit is a hole in a hedge. It comes from the French *musser*, to hide, conceal, and is nowhere a local word.

**Nuzzling** (1115)—To root, or poke with the nose, as a hog roots. Older than Shakespeare and not yet obsolete.

**O'er strawed** (1143)—Overstrewn. In Anglo-Saxon means to put in order. Used in *Palsgrave*; also in the plays frequently.

**Rank** (71)—A poetical use of the word, applying it to a river overflowing its banks.

**Scud** (301)—In the sense of a storm, or a gust of wind. This is an English provincial (though not a Warwickshire) word. In the sense used in the plays, to carry, or run along. It is of Scandinavian origin.

**Teen** (808) Used by Chaucer in “*Canterbury Tales*,” 3108. Anglo-Saxon in its oldest form. In Icelandic it appears as *tjon*—means *sorrow* or *woe*.

**Trim** (1090)—“Of colors trim.” To apply this word (meaning, of course, *neat*) to colors is a poetical, not a local usage.

**Unkind** (204)—A poetical use—she died unkind; that is, died a virgin—not in the plays in this sense.

**Wat** (697)—Is a familiar term for a hare; similar to Tom for a cat, Billy for a goat, Ned for ass, etc. In old English it was spelled *wot*. It occurs in Fletcher, thus: “Once concluded

out the teasers run all in full cry and speed,  
till WAT's undone." But it does not appear  
to linger (if it ever was used) in Warwick-  
shire.

Urchin (1105)—Not a dialect word. In all dictionaries, archaic and contemporary, and familiar throughout England in Shakespeare's time. The peculiarity of its use in the poem, "Urchin-snouted (*i. e.*, hedgehog-snouted)—boar—seems to me to arise from the fact that, though used in the poem in the sense of hedgehog, curiously enough the word is used in some other sense or senses (what exactly it is perhaps difficult to say) in the plays. To wit: in the "Tempest," we have "Fright me with urchin-shows" (II. ii. 5). Evidently Caliban could not well be frightened by shows of hedgehogs, for earlier in the same play Prospero has threatened urchins as plagues to come at night. "Urchins shall, for that vast of night," etc. (I. ii. 326). In the line, "ten thousand swelling toads, so many urchins" ("Titus Adronicus," II. iii. 101), the word may be used in its proper sense of hedgehog, but in "The Merry Wives of Windsor" (IV. iv. 48), when Mrs. Page proposes to dress "her daughter, her little son, and three or four more of their growth" "like urchins, ouphs, and fairies," she must, like Prospero and Caliban, have had in mind something very different from the small quadruped which rolls itself into a ball to resist attack, but attacks nobody itself.

Did Shakespeare write "Venus and Adonis"? The tendency of the following pages is to prove it doubtful, if not impossible; and yet, frankly, I am unable to convince myself either way. The subordinate argument of the poem is the same as that of the Sonnets—viz., to encourage a handsome youth to beget offspring, which may prove something; and Hallam ventured to doubt if Shakespeare wrote the Sonnets now called his, though he may have written those which Meres mentioned. The single passage in the poem which sounds to me like "Shakespeare" is where Venus sobs in the midst of her commonplace monologue over the departed Adonis: "What tongue hath music now?" I do not place much stress upon the banalities of the poem, such as

he intends

To hunt the boar with certain of his friends—

or

the queen

Intends to immure herself and not be seen—

for Shakespeare often nods in just that way.

But there are some touches in the poem which seem to me to show a country lad's, or a recent country lad's, hand. In the dedication the phrase "never after EAR (that is, plow) so barren a land" is one of them. Another striking one is where Adonis, outstripping the wind in speed, is said "to bid the wind a base." This is an allusion to the rustic game of "prisoner's base"—the point of which every country lad knows is for the prisoner to run to a goal or "base," and for the jailer to head for it also, to prevent his reaching it. If

Southampton, or any courtier, had written the passage, plenty of other figures would have occurred to him. Again, in the passage where, with extravagant euphuism, Adonis' open mouth is said to resemble

Red morn, that ever yet betokened  
Wreck to the seaman, tempest to the field,

the first allusion is, of course, to the old saw that at

A rainbow in the morning the sailors take warning,

and the other to a rainstorm—which, in Warwickshire dialect, is called a “tempest.”

Euphuism is said to have been so popular in London that experts advertised to give instruction in the art, and there are three other instances at least in the poem that are quite too extravagant, viz.:

When he beheld his shadow in the brook, the fishes spread it (*i. e.*, the shadow) on their gills; where Adonis is said to be buried in the dimple on his own cheek; or where Venus, beholding the dead body of Adonis through her tears, sees double, and so is said to be herself the murderer of the extra Adonis! Of the words “cabin,” “cabinet,” it seems odd that the boar's den and the socket of one of Venus' eyes should equally be called a “cabin,” and that the nest, or lighting-place, of a lark should be called a “cabinet.”

I confess, too, to a difficulty with the word “cope,” in the line,

They all strain courtesy who shall cope him first.

The phrase, *to cope with*, that is, to strive with, or to fight with, or to emulate something, is good classical English, but, used transitively, it may be the Warwickshire dialect word “cop”—pronounced *coop*—meaning to catch.

The word “cop” is once used in the plays in this sense:

‘ And coops from other lands her islanders.

—*King John*, II. i. 25.

And the word “cope” (unless it is the same word) seems to be used also in that sense three times, viz. :

Ajax shall cope the best.

—*Troilus and Cressida*, II. iii. 275.

How long ago, and when he hath, and is again to cope your wife.

—*Othello*, IV. i. 57.

I love to cope him in these sullen fits.

—*As You Like It*, II. i. 65.

As there is no means of determining the matter, one conjecture is as good as another as to these, for unfortunately the orthography of the quartos is unreliable, and of the folios no better.

The words “musits” (openings in hedges)—“slips” (counterfeit money)—“unkind” (used four times in the poem in the sense of disinclination in either sex to the procreation of children); “overshut” (to conclude or close a transaction); “crank” (to run back and forward, crossing one’s own track, or dodging a pursuer); “direction” (meaning a physical instinct); “lawnd” (for a lawn or greensward); “chat” (meaning conversation—the War-

wickshire form would be “clat”)—may be misprints. But they are not, anyhow, Warwickshire words. When Venus says her eyes are gray (blue eyes being called “gray” eyes in Elizabeth’s day), she certainly does not use Warwickshire dialect.

Scholars who have within the last forty years raised the most interesting questions as to whether Shakespeare was, after all, the author of the plays called his have always laid much stress upon what are known as the parallelisms between the plays and contemporary and neighboring literature. These “parallelisms,” however, have not strengthened whatever strength the anti-Shakespeareans have been able to marshal. For what poet, predecessor, contemporary, or successor does not Shakespeare—who was not one, but every man’s epitome—“parallel”? or, what writers or sets of writings, produced in an identical era and generation, in an identical neighborhood, and political, social, and economical environment, would NOT “parallel”? It is notable, however, that whatever else may or may not parallel, the poems and the plays certainly cannot be paralleled either in style, method, diction, or music. In the hundreds of differing moods and styles of the plays there is absolutely not a line which suggests the poem; the single exception (if it is an exception) being in the line of the “Venus and Adonis”:

And, beauty dead, black chaos comes again !

and where Othello (III. iii. 92) says of Desdemona, line 1000,

And when I love thee not, chaos is come again !

In line 870 of the same poem occurs an analogy, which seems, by reason of the surrounding context, remarkable enough to warrant a paragraph by itself. The line runs

And all in haste she coasteth to the cry.

Here Venus is represented as catching the cry of the hunt in the distance, and endeavoring to come up with it guided by her ear alone. To express this, the poet selects a word which brings up the image of a ship steering along a coast, blindly, as if fog-bound; groping its way by means of signs or sounds on shore. Is it possible that a poet, not a seafaring man, nor himself familiar with a sea-coast or the habits of mariners, whose whole life-time had been passed in an interior country, should have employed this figure? The word *coasteth*, in this analogy, cannot be found in English literature earlier than the poem,\* and probably it has never been used elsewhere from that day to this, except in "Henry VIII.," supposed to have been written fifteen years later ("The king in this perceiveth him, how he coasts and hedges his own way"—III. ii. 38). Now "Henry VIII." is the play which Spedding, Gervinus, Fleay, and the English verse-testers think was written in great part by Fletcher. But scene ii. of Act III., where the above lines occur, is by nearly all of these gentlemen assigned to Shakespeare. As to the word "cabin" we may not speak with equal confidence. Its use in "The Tem-

\* It is used later, in the play, "The Loyal Subject" (1618): "Take you these horses and coast 'em," Act V. scene ii.

pest" four times,\* and once each in "The Winter's Tale,"† the "Richard III.,"‡ the "Hamlet,"§ and the "Antony and Cleopatra,"|| in its modern nautical sense, is, on the other hand, offset by its use in "Twelfth Night,"¶ in its modern landsmen's sense of a hut or small dwelling-place on shore, and the use of *cabin* as a verb in "Titus Andronicus" \*\* and of "cabined" as a participle in "Macbeth."†† And it may have been natural enough to find a country lad speaking of the sockets of a goddess's eyes as *cabins* (line 1038), since if he had before spoken (line 637) of a boar's den as a *cabin*, the Warwickshireian did not use the word in his dialect. He said "whoam" and "house" and "housen"—and the verb *to cabin* would naturally have been *to housen*, that is, to put into a house to shelter. However, as the root is the mediæval Latin *capanna* or *cabanna*, the word might have been used in that sense in Warwickshire!

But, as to even what unmistakable traces of Warwickshire the plays present, the commentators are unable to agree. While, for example, Mr. King ‡‡ urges that the use of "old" for *frequent*, by the drunken porter in "Macbeth," proves the Shakespearean authorship of the porter's soliloquy, Coleridge §§ dismisses the whole soliloquy as containing "not one syllable" of Shakespeare. "The low

\* I. i. 15-18, 28, II. 197.

† III. iii. 24.

‡ I. iv. 12.

§ V. ii. 12.

|| II. vii. 137.

¶ I. v. 285.

\*\* IV. ii. 179.

†† III. iv. 24.

‡‡ "Bacon and Shakespeare, a Plea for the Defendant," Montreal, 1877.

§§ "Literary Remains," ii. 246-247.

soliloquy of the porter," says Coleridge, "and his few speeches afterward, I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent, and finding it take, he—with the remaining ink of a pen otherwise employed—just interpolated the words, 'I'll devil porter it no further; I had thought to let in some of all professions that go the primrose way to the everlasting bonfire.' However, of the rest not one syllable has the ever-present being of Shakespeare." But he fails to notice the almost literal repetition of the sentiment in "*All's Well that Ends Well*" (IV. v. 54): "They'll be for the flowery way that leads to the broad gate and the great fire." (A capital illustration of the value of internal evidence in writing Shakespearean biography!)

As a rule, dialect is used by the low-comedy characters of the plays, and in the comic situations. While the source of the plot of almost every play is known, and the original of many of the speeches, in Holinshed and Plutarch and elsewhere, yet, of these comic situations, speeches, dialogues, and personages, no originals can be unearthed by the most indefatigable commentator. Whatever else Shakespeare borrowed, these—so far as any traces exist—we find to have been his own. He often repeats his own conceptions, amplifying and perfecting them, as Launce is enriched into Launcelot Gobbo, or Elbow into Dogberry, Parolles into Pistol, etc. But there was no model for them. They are creations pure and simple, and, for one of them—the character of Ancient Pistol—it may be said that nowhere in all literature or in any lan-

guage has even an imitation been attempted. Yet it is in these very plays, side by side with the patois of the clowns and wenches, that the English language rises to flights the sublimity of which it was but once more—in the King James Version of the Scriptures—to attain.

“The Warwickshire dialect even to-day is unmistakable. The vowel always has a double sound, the *y* sometimes present, sometimes not; either *aäl* or *yaäl*. *D* and *j* interchangeable (as *juke* for *duke*): the nominative and accusative transposed—(as *us done it*, *He done it to we.*) *Thou* never heard. In general the 2d person singular not used in Warwickshire, except occasionally to young members of a family, and then always in the form of *thee*—that is ‘*ee*.’ For the emphatic nominative—*yo* like the Lancashire. For the accusative, *yer* without any sound of the *r*. The demonstrative *those* never heard among the common people (unless when caught by infection from the parson, etc.) *self* pronounced *sen*. The *f* never heard in *of*, nor the *n* in *in*. The *y* as well as the *h* silent or compensated for, in words where it does not belong. So *ear* will be pronounced *Year*. But *head* will be pronounced *Yed*. Ah, the long sound of *a*, prefixed to most active verbs and adjectives, as *a-coming*, *a-shearing*, *a-ploughing*: *adry*, *athirsty*, *acold*, *a-ungry*, or for the preposition, *on*—as *atop*, *awheel*, *a-foot*; or, for *in*—*ato* for *in two*: (Cut it *ato ooth thee knife* = cut it in two with your knife), or even prefixed to prepositions themselves: as *come anear me noo!* Don’t get *anigh* them ‘*osses*. A (ah) is

almost unvariably used for the verb has. ‘Ho, ho!’ quoth the devil. ‘‘Tis my John a’ Coombe,’ as in Shakespeare’s familiar pun—to-day.”

I am indebted to Mr. Jesse Salisbury of Little Comberton for the following specimens of pure modern Warwickshirean. Here is a village wag, drawing on the credulity of his fellows:

“Wer did I get ere big taters from? well, I’ll tell yü. Ower Tom un I wus at work in brickyard, look, un bwutman as ‘ad come up river from Gloucester, thraowed two or three goodish taters out o’ bwut; so we picks ‘em up un peels ‘em fur dinner. Well, atter we’d peeled ‘em we thraows peelin’ on to a yup o’ rubbidge, bricks’ inds un that, un thought no moore about it. Well, in a faow wicks’ time I siz a bit uv a wimblin top a comin’ up among bricks’ inds, un I sez to Tom, sez I, ‘Now we wunt touch that theare tater, but we’ll wait un see what sart uv a one ‘e is, look thu.’ So when it wus time to dig um up (un there seemed smartish faow at the root), we dug round um keerful like so as nat to spwile eny on um, un on you’ll believe I, thay wus biggest taters as I ever sin. The biggest on um wus so ‘eavy that ower Tom un I ‘ad to carry ‘im away between us on ‘ond-borrow. Now, chaps, let’s ‘ave another ‘arn cider un get on.”

And here is a local folk-tale—a story told by a thrasher-man, who has tramped to hire out for harvesting time, to his mates in the field.

“The Devil once called on a farmer and exed ‘im

if he could give him job. 'What con'st do?' said the farmer. 'Oh! enything bout farm,' said devil. 'Well, I wans mon to 'elp mū to thresh mow o' whate,' sez farmer. 'All right,' sez devil, 'I'm yer mon.' When they got to barn, farmer said to devil, 'Which oot thee do, thresh or thraow down?' 'Thresh,' says devil. So farmer got o' top o' mow and begun to thraow down shuvs on to barn flur, but as fast as 'e cud thraow 'em down devil ooth one stroke uv 'is nile,\* knocked all the carn out on um, un send shuvs flying out o' barn dooer. Farmer thought as had got queer sart thresher-mon; un as 'e couldn't thraow down fast enough far 'im 'e sez to 'im, '*Thee* come un thraow down oot?' 'All right,' sez devil. So farmer gets down off mow by ladther, but devil 'e just gives lep up from barn flur to top o' mow, athout waiting to goo up ladther. 'Be yū ready?' sez devil. 'Iss,' sez farmer. Ooth that devil sticks 'is shuppick into as many shuvs as ood kiver barn flur, an thraows um down. 'That 'll do fur bit,' sez farmer, so devil sat down un waited t'll farmer 'ud threshed lot, un when a was ready agyun, 'e thraow'd down another flur full; un afore night they'd finished threshin' whole o' mow o' whate. Farmer couldn't 'elp thinkin' a good dyull about 'is new mon, fur 'e'd never sin sich a one afore. ('E didn't knaow it wus devil, thū knaowst, 'cos he took keer nat to let farmer see 'is cloven fut.) So marnin' 'e got up yarly un went un spoke to cunnin' mon about it. Cunnin' mon said it must be th' devil as 'ad come to 'im, un as 'e 'ad exed 'im in, 'e couldn't get shut

\* See Glossary, *post.*

on 'im athout 'e could give 'im job as 'a couldn't do. Soon atter farmer got wum agyun, 'is new mon (the devil) wanted to knaow what he wus do that day, and farmer thought 'e'd give 'im 'tazer; so he sez, 'Goo into barn, look, un count number o' carns there be in that yup o' whate as we threshed out istaday.' 'All right,' sez Old Nick, un off a went. In faom minutes 'e comes back and sez, 'Master, there be so many' (namin' ever so many thousan' or millions un odd, Id'na 'ow many). 'Bist sure thee'st counted um all?' sez farmer. 'Every carn,' sez Satan. Then farmer ardered 'im goo un fill 'ogshead borrel full a water ooth sieve. So off 'e shuts agyun, but soon comes back un tells farmer 'e'd done it; un sure anough 'a 'ad; un every job farmer set 'im to do was same. Poor farmer didn't know what to make on it, fur thaough 'e wus a gettin' work done up sprag, 'e didn't like new mon's company. 'Owever, farmer thought he'd 'ave another try to trick 'im, un teld devil 'e wanted 'im goo ooth 'im a-mowin' come marnin.' 'All right,' sez old un, 'I'll be there, master.' But soon as it was night farmer went to the fild, un in the part the devil was to mow, 'e druv lot o' horrow tynes into ground amongst grass. In marnin' they got to the fild smartish time, un begun to mow; farmer 'e took 'is side, and teld devil to begin o' tother, where 'e'd stuck in horrow tynes thu knaowst. Well, at it went devil, who but 'e, un soon got in among the stuck up horrow tynes; but thay made no odds, 'is scythe went thraough 'em all, un only every time 'e'd cut one on um thraough, esezt farmer 'bur-dock, master'; un kep on just the

same. Poor farmer 'e got so frightened last, 'e thraough'd down 'is scythe un left devil to finish fild. As luck ood 'ave it, soon atter 'a got wum, gipsy ooman called at farm 'ouse, and seein' farmer was in trouble exed 'im what was matter; so 'e up un tell'd 'er all about it. 'Ah, master,' 'er sez to 'im, when 'e 'ad tell'd 'er all about it; 'you 'a got devil in 'ouse sure enough, un you can ainst get shut on 'im by givin' 'im summut to do as a' caunt manage.' 'Well, ooman,' sez farmer, 'what's use o' telling mū that? I a tried every thing I con think on, but darned uf I cun find 'im eny job as a' caunt do.' 'I'll tell you what do,' sez gipsy ooman; 'when 'a comes wum, you get missis to give 'im one uv 'er curly 'airs; un then send 'im to blacksmith's shap, to straighten 'im on smith's anvil. 'E'll find 'a caunt do that, un 'e'll get so wild over it as 'e'll never come back to yū agyun.' Farmer was very thenkful to gipsy ooman, and said 'e'd try 'er plan. So bye 'n bye in comes devil, un sez, 'I a finished mowin', master; what else a you got far mū to do?' 'Well, I caunt think uv another job just now,' sez farmer, 'but I thinks missis a got a little job for thū.' So 'e called missis, un 'er gan devil a curly 'air lapped up in bit o' paper, un tell'd 'im goo smith's shap, un 'ommer that there 'air straight; un when 'a was straight to bring 'im back to 'er. 'All right, missis,' sez devil, un off a shut. When 'a got to smith's shap, 'e 'ommer'd un 'ommer'd at that there 'air on anvil, but moore 'e 'ommered, the cruckeder 'air got; so at last 'e thraowed down 'oomer and 'air and baowted, un niver comed back to farmer agyun.'

This is nineteenth-century. The following is of earlier date:

OLD MAN (*meeting lad with fishing pole on his way to the Avon*). E waund thu bist agwain fishun?

LAD. Yus, gaffer, E be gwan pint umbit. You used go aince a whiles, didn't yu?

OLD MAN. Oy breckling, E 'ad girt spurt times. E mind gwain Bricklund Bank aince und reckons Tasker Payne went an all. Doost mind oawd Tasker? Uns yused ca 'im Bo Naish cos weared white 'at. Wul, uns baited ole come marning, and uns forcasted t' ave old spart, but daas 't, we 'd naught but one or two nibbles fust. Ainse summat tuk float as if auld hundud 'd a bin on yend ov line. So E picks up stale and pugged an' pugged un fish 'e pugged like es ed pug me into river. Well, E let fish ave girt run sowst' tire 'im bit thu knaowst. Then E yuzzies 'im up bit. But lars, E reckoned E ad summat on line bigger 'n E yever ketched afore. So E sez Tasker, "Tasker, us shall ave pother getting this ir oot, look thu!" Well, doost reckon me 'n Tasker could land 'em? Na, no moore ner as ad been Oawd Ingleund ooked on line. Bit furder, thaough wuz zum Pawsha chaps, Mark Russell, oawd Red-nob Chucketts, un er two thayre buttys. Thee mindst Red-nob, doosn't? Ah, thu shoodst sin un, reklin, when Lard Coventry come age, when Brud strit long o' Pashaws' wuz a chock tables un faolks sittin' down dinner at un an caddle enow t' pheeze devil 'imself! Plum puddins in waggin loads bless thu, trews E stons there. Poor aowd Red-nob, E con zee um naow, walkin'

daown chiver arm un arm long yung Gunneral, as masterful as if ees is even Christian und Lard Coventry's carredge keepin' tune long o' musicians uth' and bell.

LAD. But wha bout fish, gaffer?

OLD MAN. Ah, uns all maniged t' get in oot water, un e wuz roomthy! Wull, there! e was dyul t' big to 'elp 'long. E wuz grumpus er summat that. Zo uns cut shive oot o midst ov um all roun' un left orts on Bank. Never sin sich fish afore nar sense.

LAD. Maybe E shull find bwns agin Bricklund Bank naow, gaffer?

OLD MAN. Doesn't thee terrify un, reklin! That thee oont für Master Bomfud 'elped farry un chats in cyart und burned mang un sewed ashes in feld o mangles, un Master Bumfud canks yit that wuz best crap mangles ever kindled that lay. Fain they all'd fishlike! Them wuz ussun words. But 'z wear in soon reklin. Better shog. Mind nat tumble water!

Of course, in all of the above, the *H* is transposed.

As to the conjugation of the verbs most in use in colloquial speech, the Stratford-on-Avon, Warwickshire usage, was doubtless in Shakespeare's day practically as at present. Certainly it was not less barbarous.

#### TO BE.

##### *Present.*

I be.

We be.

Thee bist.

You be.

'E or 'er is.

Thaay be.

*Past.*

I wuz.	We wuz.
Thee wust.	You wuz.
'E wuz.	Thaay wuz.

*Negative (present).*

I byunt.	We byunt.
Thee bissent.	You byunt.
'E yunt.	Thaay byunt.

*Negative (past).*

I wuzzent, or wornt.	We wuzzent, or wornt.
Thee wussent.	You wuzzent, or wornt.
'E wuzzent, or wornt.	Thaay wuzzent, or wornt.

*Interrog. (present).*

Be <i>I</i> ? or <i>be e</i> ?	Be <i>we</i> ? or <i>be us</i> ?
Bist <i>thee</i> ?	Be <i>you</i> ? or <i>be yǔ</i> ?
Is <i>'e</i> ? or <i>is ü</i> ?	Be <i>thaay</i> ? or <i>be 'um</i> ?

*Interrog. (past).*

Wuz <i>I</i> ?	Wus <i>wè</i> ? or <i>wùz-us</i> ?
Wust <i>thee</i> ?	Wus <i>yòu</i> ? or <i>wùz yǔ</i> ?
Wuz <i>'e</i> ?	Wuz <i>thaay</i> ? or <i>wùz um</i> ?

*Interrog. Neg. (present).*

Byunt <i>I</i> ?	Byunt <i>us</i> ?
Bissent <i>thee</i> ?	Byunt <i>you</i> ? or <i>byunt yǔ</i> ?
Yunt <i>'e</i> ? or <i>yunt ü</i> ?	Byunt <i>thaay</i> ? or <i>byunt 'um</i> ?

*Interrog. Neg. (past).*

Wuzzent I?	Wuzzent <i>we?</i> or <i>wuzzent us?</i>
Wussent <i>thee?</i> or <i>wussent?</i>	Wuzzent <i>you?</i> or <i>wuzzent yǔ?</i>
Wuzzent 'e? or <i>wuzzent ū?</i>	Wuzzent <i>thaay?</i> or <i>wuzzent 'um?</i>

## TO HAVE.

*Present.*

I 'ave, <i>or 'a.</i>	We 'ave <i>or 'a.</i>
Thee 'ast.	You 'ave <i>or 'a.</i>
'E 'ave, <i>or 'a.</i>	Thaay 'ave, <i>or 'a.</i>

*Past.*

I 'ad.	We 'ad.
Thee 'adst.	You 'ad.
'E 'ad.	Thaay 'ad.

*Negative (present).*

I 'ant, <i>or 'aint.</i>	We 'ant, <i>or 'aint.</i>
Thee 'assn't.	You 'ant <i>or 'aint.</i>
'E 'ant <i>or 'aint.</i>	Thaay 'ant <i>or 'aint.</i>

*Negative (past).*

I 'adn't.	We 'adn't.
Thee 'adn'st.	You 'adn't.
'E 'adn't.	Thaay 'adn't.

*Interrog. (present).*

'Ave <i>I?</i> or 'ave <i>e?</i>	'Ave <i>we?</i> or 'ave <i>us?</i>
'Ast <i>thee?</i> or 'ast?	'Ave <i>you?</i> or 'ave <i>yǔ?</i>
'Uv 'e? or 'ave ū?	'Uv <i>thaay?</i> or 'ave <i>'um?</i>

*Interrog. (past).*

'Ad <i>I?</i> or 'ad <i>e?</i>	'Ad <i>we?</i> or 'ad <i>us?</i>
'Adst <i>thee?</i> or 'adst?	'Ad <i>you?</i> or 'ad <i>yǔ?</i>
Ad 'e? or 'ad ū?	'Ad <i>thaay?</i> or 'ad 'um?

*Interrog. Neg. (present).*

'An't <i>I?</i> or 'an't <i>e?</i>	'An't <i>we?</i> or 'an't <i>us?</i>
'Assn't <i>thee?</i> or 'assn't?	'An't <i>you?</i> or 'an't <i>yǔ?</i>
'An't 'e? or 'an't ū?	'An't <i>thaay?</i> or 'an't <i>um?</i>

*Interrog. Neg. (past).*

'Adn't <i>I?</i> or 'a'dn't <i>e?</i>	'Adn't <i>we?</i> or 'adn't <i>us?</i>
'Adn'st <i>thee?</i> or 'adn'st?	'Adn't <i>you?</i> or 'adn't <i>yǔ?</i>
'Adn't 'e? or 'adn't ū?	'Adn't <i>thaay?</i> or 'adn't <i>um?</i>

## SHALL.

I sholl.	We sholl.
Thee shot.	You sholl.
'E sholl.	Thaay sholl.
<i>I shǔd, or I shood.</i>	<i>We shǔd, or we shood.</i>
<i>Thee shǔdst, or thee shoodst.</i>	<i>You shǔd, or you shood.</i>
<i>'E shǔd, or 'E shōöd.</i>	<i>Thaay shǔd, or thaay shood.</i>

*Imperative.*

A — I. e. Stop that.      A dun ööt.

*Negative.*

I shaunt.	We shaunt.
Thee shotn't.	You shaunt.
'E shaunt.	Thaay shaunt.
I shōödn't.	We shoodn't.
Thee shoodn'st.	You shoodn't.
'E shoodn't.	Thaay shoodn't.

*Interrogative.*

Sholl <i>I</i> , or <i>sholl e</i> ?	Sholl <i>we</i> ? or <i>sholl us</i> ?
<i>Shot</i> ? or <i>shot thee</i> ?	Sholl <i>you</i> ? or <i>sholl yu</i> ?
Sholl 'e? or <i>sholl ü</i> ?	Sholl <i>thaay</i> ? or <i>sholl um</i> ?

*Interrogative Negative.*

Shaunt <i>I</i> ? or <i>shaunt e</i> ?	Shaunt <i>we</i> ? or <i>shaunt us</i> ?
<i>Shotn't</i> ? or <i>shotn't thee</i> ?	Shaunt <i>you</i> ? or <i>shaunt yu</i> ?
Shaunt 'e? or <i>shaunt ü</i> ?	Shaunt <i>thaay</i> ? or <i>shaunt um</i> ?

## WILL.

I 'ööl.	We 'ööl.
Thee ööt.	You 'ööl.
'E 'ööl.	Thaay 'ööl.
I 'ööd.	We 'ööd.
Thee öödst.	You 'ööd.
'E 'ööd.	Thaay 'ööd.

*Negative.*

I wunt.	We wunt.
Thee öötn't.	You wunt.
'E wunt.	Thaay wunt.

*Interrogative.*

'Ööl <i>I</i> ? or <i>ööl e</i> ?	'Ööl <i>we</i> ? or <i>ööl us</i> ?
'Ööt <i>thee</i> ? or <i>ööt</i> ?	'Ööl <i>you</i> ? or <i>'ööl yu</i> ?
'Ööl 'e? or <i>ööl ü</i> ?	'Ööl <i>thaay</i> ? or <i>ööl um</i> ?

*Interrogative Negative.*

Wunt <i>I</i> ? or <i>wunt e</i> ?	Wunt <i>we</i> ? or <i>wunt us</i> ?
'Öötn't <i>thee</i> ? or <i>öötn't</i> ?	Wunt <i>you</i> ? or <i>wunt yu</i> ?
Wunt 'e? or <i>wunt yu</i> ?	Wunt <i>thaay</i> ? or <i>wunt um</i> ?

## CAN.

I con.	We con.
Thee const.	You con.
'E con.	Thaay con.

*Negative.*

I caunt.	We caunt.
Thee cosn't.	You caunt.
'E caunt.	Thaay caunt.

*Interrogative.*

Cun <i>I</i> ? or <i>con e</i> ?	Cun <i>we</i> ? or <i>con us</i> ?
Cun'st <i>thee</i> ? or <i>const</i> ?	Cun <i>you</i> ? or <i>con yǔ</i> ?
Cun ' <i>e</i> ? or <i>con ü</i> .	Cun <i>thaay</i> ? or <i>con um</i> ?

*Interrogative Negative.*

Caunt <i>I</i> ? or <i>caunt e</i> ?	Caunt <i>we</i> ? or <i>caunt us</i> ?
Cosn't <i>thee</i> ? or <i>cosn't</i> ?	Caunt <i>you</i> ? or <i>caunt yǔ</i> ?
Caunt ' <i>e</i> ? or <i>caunt ü</i> ?	Caunt <i>thaay</i> ? or <i>caunt um</i> ?

The American negro—or “po white trash”—paradigm reminds of this. For example, the verb To Do—would be:

*Present.*

I done it.	We uns done it.
You done it.	You uns done it.
He done it.	They uns done it.

*Preterite.*

I done gone done it.	We uns done gone done it.
You done gone done it.	You uns done gone done it.
He done gone done it.	They uns done gone done it.

*Future.*

I go for to done it.	We uns go for to done it.
You go for to done it.	You uns go for to done it.
He goes for to done it.	They uns go for to done it.

*Future Perfect.*

I go for to done gone done it.	We uns go for to done gone done it.
You go for to done gone done it.	You uns go for to done gone done it.
He goes for to done gone done it.	They uns go for to done gone done it, etc.

It has not escaped remark that much of the dialect spoken prior to the Civil War by the American plantation negro was quite as akin to much of the English provincial dialects as was the best English spoken in America, in that portion settled in the Shakespeare day, from 1607 to 1623, to the English of the plays; the explanation of this phenomenon being a very simple one, if we allow for the usual rule that deterioration is a more powerful tendency than improvement everywhere, and that in

association of classes speaking a purer with other classes speaking a more corrupted speech, the better will imitate the lesser culture rather than the reverse. The Southern negro says, and after him his master was apt to say, stricken for struck. Just as in "The Comedy of Errors" (I. ii. 45), Dromio of Ephesus says "The clock hath stricken twelve upon the bell," "I had thought to have stricken him blind with a cudgel." Says the servant in "Coriolanus," (IV. v. 156). And "What is't o'clock? Cæsar, 't is stricken eight" ("Julius Cæsar," II. ii. 114). "He that is stricken blind, cannot forget the precious treasure" ("Romeo and Juliet," I. i. 238), and Biron in "Love's Labor's Lost," IV. iii. 221, who usually speaks the purest English in that play, asks who sees the heavenly Rosaline that does not bow his vassal head

And, stricken blind,  
Kisses the base ground with obedient breast ?

And the use of the word "trash" to indicate what are considered no-account mortals (even the negroes of that date indicating white people too poor to own slaves as "po' white trash") is clearly Shakespearean. As "what trash is Rome—what rubbish and what offal," says Cassius ("Julius Cæsar," I. iii. 108), clearly alluding to the Roman citizens who have offended him. So Iago calls Roderigo and Bianca "trash" ("I do suspect this trash to be a party in this injury," "Othello," V. i. 85), having already so alluded to Cassio, Desdemona, and probably Othello himself (*Idem*, II. i. 296). And I am assured that the word "swinge," in the sense of, to

whip, or to beat, is a Southern United States usage: "Swinge me them soundly forth," "Taming of the Shrew," V. ii. 104; "I would have swinged him or he should have swinged me," "Merry Wives," V. v. 197; "I swinged him soundly," "Measure for Measure," V. i. 130; "Saint George that swinged the Dragon," "King John," II. i. 288; "I will have you as soundly swinged for this," 2 Henry IV., V. iv. 21; "If you be not swinged I'll forswear halfkirtles," *Idem*, V. iv. 23; "You swinged me for my love," "Two Gentlemen of Verona," II. i. 88; "Now will he be swinged for reading my letter," *Idem*, III. i. 392.

As for the H, we need not go beyond the plays themselves to find that unfortunate letter hustled back and forth from the beginning to the end of words, or even put into the middle of words where it did not belong and taken out where it did.

The pith of Beatrice's answer to Margaret's

"For a hawk, a horse or a husband."

"For the letter that begins them all—H." ("Much Ado About Nothing," III. iv. 55)

undoubtedly referred to the pronunciation of the word "ache" as H, *i.e.*, *atch*. But there would have been no opportunity for it, had not the displacement been then, as now, proverbial. But it is curious to find that not only even the H at the beginning of a word, but even that at the end or in the middle of a word, was sometimes eliminated. Thus the name of the little page, in "Love's Labor's Lost," "Moth," was pronounced "Mote," and "nothing," pronounced "noting," as in the

pun in lines 51, 52, 53, scene iii. Act II., "Much Ado About Nothing." So we owe the name of Shakespeare's masterpiece and its title rôle to the Frenchman of that date (who also transposed his H's). And Belleforest, by bringing the h from the silent to the aspirated end of the name, made Saxo's hero from Amleth into Hamlet.

In the word "abominable" (from the Latin *α* and *hominem*), however, was pronounced, in Shakespeare's day precisely as at present, "abominable," as we learn from Holofernes' criticism on Armado's pronunciation in the "Love's Labor Lost" (V. i. 21).

So much for the Warwickshire dialect into which young William Shakespeare was born, and in the midst of which he lived until, in his eighteenth or nineteenth year, he goes (according to Richard Grant White) to London with the poem, "Venus and Adonis," in his pocket.

Of course "Venus and Adonis" might have been written in the Warwickshire dialect by a man not Warwickshire born and bred. But would the converse proposition be true? Could "Venus and Adonis"—as we have it—have been written by one Warwickshire born and bred in the reign of Elizabeth, who had not been first qualified by drill in the courtly English in which we happen to find that poem written?

A man of education and culture, one practiced in English composition, may forge the style of a letterless rustic. Thackeray in his "Yellowplush Papers" and Lowell in his "Biglow Papers," have done it; and so have Charles Dickens and hundreds of others. But could a letterless clown forge the

style of a gentleman of culture? Tennyson could write "The Northern Farmer" in Yorkshire dialect. But could a Yorkshire farmer, who knew nothing of any vernacular except the Yorkshire, have written the "Princess," or "Maud," or "In Memoriam"? or could a Jeames Yellowplush have written "Vanity Fair" or "Pendennis?" And if they could have done it *after* training, could they have done it without the opportunity for training? A great many wise and eminent people, no doubt, may have left Warwickshire in mid-England for London in Elizabeth's day, earlier than even the period of posts or coach roads. Did learned men journey *into* Warwickshire to carry the culture of the court there? Nothing is more natural for the lover and worshiper of Shakespeare than to resent any suggestion or hint as to a possible want in his, William Shakespeare's, equipment. But it was not certainly William Shakespeare's fault that he was deprived of resources and opportunities, not only not at hand, but not to arrive until some centuries after his funeral. The best school to which he could have been sent—and the only one which his biographers have ever been able to assign him—was a grammar school in Stratford; but the idea of anybody being taught English grammar—let alone the English language—in an English grammar school in those days, is not derivable from the record before us. There was no such branch, and mighty little of anything in its place, except birchen rods, the Church catechism, the Criss Cross Row, and a few superfluous Latin declensions out of Lily's "Accidence."

The first English grammar was published in the year 1586, when Shakespeare was a young man of twenty-two, with a wife and two children, the oldest three years of age, and when he certainly could not have been a pupil at an institution of learning, and five years earlier than the poem "Venus and Adonis" left Mr. Field's press in Paul's Church-yard.

As far as the plays are testimony, Shakespeare himself had no very high estimation of pedagogues, as see "Taming of the Shrew," III. i. 4, 48, 87; IV. ii. 63; "Twelfth Night," III. ii. 80; and the character of Holofernes, where no power of ridicule is spared to make the fat-headed old ignoramus of a pedagogue ridiculous, and everybody's butt. In the only play whose scene is laid in Warwickshire he inserts a travesty upon the method of instruction pursued in these very Elizabethan "grammar schools." Here it is:

MASTER. Come hither, William, hold up your head. Come, William, how many numbers is in nouns?

WILLIAM. Two.

M. What is fair, William?

W. Pulcher.

M. What is lapis, William?

W. A stone.

M. And what is a stone?

W. A pebble.

M. No, it is lapis. I pray you remember in your brain.

W. Lapis.

M. That is good, William. What is he, William, that does lend articles?

W. Articles are borrowed of the pronoun, and be thus declined: Singulariter nominitavo, hic, hæc, hoc.

M. Nominitavo hig, hag, hog; pray you, mark, genitivo hugus. Well, what is your accusative case?

W. Accusatavo, hinc.

M. I pray you have your remembrance, child. Accusatavo: hing, hang, hog. What is the vocative case, William?

W. O; vocative, o.

M. Remember, William, focative is *caret*. What is your genitive case plural, William?

W. Genitive case?

M. Ay.

W. Genitive: horum, harum, horum.

M. Show me now, William, some declensions of your pronouns.

W. Forsooth, I have forgot.

M. It is qui, quæ, quod; if you forget your quies and your quæs and your quods, you must be preeches.\*

Is this a wanton and utterly unfounded attack upon a worthy, honorable, and conscientious profession and an excellent educational system, or the verbatim report of an eyewitness? If it is, let Pinch and Holofernes answer. Let us see. There is no exactly contemporary testimony; but in 1634 the author of the "Compleate Gentleman" says

\* You must be breeched, *i. e.*, flogged, "Merry Wives of Windsor," Act IV. scene i. 81.

that a country school-teacher "by no entreaty would teach any scholar farther than his (the scholar's) father had learned before him. His reason was that they would otherwise prove saucy rogues and control their fathers." In 1771, when Shakespeare had been dead a century and a half, John Britton, who had attended a provincial grammar school in Wilts, says that the pedagogue was wont to teach the "Criss Cross Row," or alphabet, as follows:

TEACHER. Commether, Billy Chubb, an' breng the horren book. Ge ma the vester in tha wendow, you, Pat Came. Wha! be a sleepid! I'll waken ye! Now, Billy, there's a good bwoy, ston still there, an' min whan I da point na! Criss cross girta \* little ABC. That is right, Billy. You'll soon learn criss cross row; you'll soon avergit Bobby Jiffrey! You'll soon be a schollard! A's a purty chubby bwoy. Lord love en!

It could not have been much better in William Shakespeare's boyhood days than in 1634 and 1771. Says Mr. Goadby: "It is evident that much schooling was impossible, for the necessary books did not exist. The horn-book, for teaching the alphabet, would almost exhaust the resources of any common day school that might exist in the towns and villages. The first English grammar was not published until 1586." † Even Furnivall (who, whatever his crochets, cannot be accused of being a disbeliever in the Shakespearean authorship of the

\* See Glossary, *post*.

† Goadby's "England of Shakespeare," p. 101.

plays) says: "I think you would be safe in conceding that at such a school as Stratford, about 1570, there would be taught (1) an A B C book, for which a pupil teacher (or 'ABCdarius') is sometimes mentioned as having a salary; (2) a catechism in English and Latin, probably Nowell's; (3) the authorized Latin grammar, *i.e.*, Lily's, put out with a proclamation adapted to each king's reign; (4) some easy Latin construing book, such as Erasmus' 'Colloquies,' Corderius's 'Colloquies,' or 'Baptista Mantuanus,' and the familiar 'Cato' or 'Disticha de Moribus.'"<sup>\*</sup> Says Dr. Halliwell-Phillipps: "Unless the system of instruction (in Stratford grammar school) differed essentially from that pursued in other establishments of a similar character, his (Shakespeare's) knowledge of Latin was derived from two well-known books of the time—the 'Accidence' and the 'Sententiae Pueriles' . . . a little manual containing a large collection of brief sentences, collected from a variety of authors, with a distinct selection of moral and religious paragraphs, the latter intended for the use of boys on Saints' days. . . Exclusive of Bibles, church services, psalters, etc., there were certainly not more than two or three dozen books, if as many, in the whole town (Stratford-on-Avon). The copy of the black-letter English history, so often depicted as well thumbed by Shakespeare in his father's parlor, never existed out of the imagination."<sup>†</sup>

But, even had there been books, it seems there

\* "Int. to Leopold Shakespeare," p. 11.

† "Outlines of the Life of Shakespeare," 3d Ed., pp. 55-57.

were no schoolmasters in the days when young William went to school who could have taught him what was necessary. Ascham, who came a little earlier than Shakespeare, said such as were to be had amounted to nothing, and “for the most so behave themselves that their very name is hateful to the scholar, who trembleth at their coming, rejoiceth at their absence, and looketh him returned as a deadly enemy.”\* Milton (who came a little later) says their teaching was “mere babblement and notions.”† “Whereas they make one scholar they mar ten,” says Peacham, who describes one country specimen as whipping his boys on a cold winter morning “for no other purpose than to get himself into a heat.”‡ In fact, the birch-rod seems to have been, from the days of Ascham at least to the days when Sergeant Ballantyne and Anthony Trollope went to school, the principal agent of youthful instruction and instructors in England. Thomas Tusser, a pupil of Nicholas Udal, master of Eton, says he used to receive forty-three lashes in the course of one Latin exercise.§ Sergeant Ballantyne

\* “Works,” Bennet’s Ed., p. 212.

† “Works,” Symonds’ Ed., London: Bentley, 1806, vol. iii. p. 348.

‡ Goadby’s “England of Shakespeare,” p. 100.

§ Udal was convicted of immoralities with his boys and confessed: but it did not interfere with his promotion.

From Powles I went to Eton sent  
To learnye straight the Latine phrase  
Where strypes forty-three, given to me  
At once I had  
See Udall see—the mercye of thee  
To me poor lad.

—*Five Hundred Points of Good Husbandrye* (1573).

(whose schooling must have been somewhere *circa* 1810-1820) said that his teachers were cold-blooded, unsympathetic tyrants, who “flogged continuously”\* and taught nothing in particular. And Anthony Trollope’s experiences, as related in his autobiography, and Charles Reade’s, as related in his memoirs by his brother, are directly to the same



effect. And that there was no desire to conceal the fact that the curriculum of an Edward the Sixth grammar school was principally flogging, there is proof enough. The seal of the grammar school at Lowth, which was also one of the grammar schools founded by Edward VI., bears as its device a schoolmaster flogging a pupil, and doubtless, were the

\* “Some Experiences of a Barrister’s Life,” London, 1878, p. 100.

seal of Stratford school extant, it would be found to display the same device.

If any further confirmation of the ways of the sixteenth-century pedagogue is needed, let the reader consult "The Disobedient Child," a rhymed interlude made in 1560 by "Thomas Ingleland, late student in Cambridge," wherein a boy begs his father not to send him to school, where children's

"tender bodies both night and day  
Are whipped and scourged and beat like a stone ;  
That, from top to toe, the skin is away."

The conclusion is that a maximum of caning and a minimum of parrot-work on desultory Latin paradigms which, whether wrong or right, were of no consequence whatever to anybody, was the village idea of a boy's education in England for long centuries, easily inclusive of the years within which William Shakespeare lived and died. The great scholars of those centuries either educated themselves, or by learned parents were guided to the sources of human intelligence and experience. At any rate they drew nothing out of the country grammar schools. In other words, the forcing systems of Mr. Wopsle's great-aunt, or of that eminent educator Wackford Squeers, Senior, seem to have been, so far as the English branches are concerned, improvements on the methods of rural pedagogues in the sixteenth century. We are not advised whether or no the boys were taught to cipher, but if they were it probably exhausted their scientific course. At any rate, beyond the horn-book, very little reading and writing could have

been contemplated in a land where, from a time when the memory of man runneth not to the contrary to the eighth year of George the Fourth, immunity from the penalty of felonies was granted to anyone who could make profert of those accomplishments.\*

But, while there is not much of an argument to be drawn from the use of a language, idiom, dialect, or patois, in a literary composition; the absolute absence of any trace or suggestion of any of these may be worthy of very serious consideration indeed in searching for the nativity and vicinage of a writer. A linguist born and resident in France, for example, could hardly be demonstrated to be a modern Greek from an occasional or even a constant use of that speech in his books. But, supposing that, in the course of very voluminous writings, no trace or suspicion of a single French phrase, idiom, word, peculiarity, turn of expression, or tendency could be unearthed? Would it be safer to conclude that he was or was not a Frenchman? Again, even geniuses like Goethe or Tennyson might perhaps pause in their composition to choose a word that would scan in their prosody; or between one that would rhyme and one that would not. Poetry has its artificial as well as its natural laws. And it is not, perhaps, too heroic or too bizarre to infer that so perfect a poem as "Venus and Adonis" was, as to its form,

\* The curious reader is referred to the fact that in the year 1872 benefit of clergy was pleaded in the United States—see *State v. Betansky*, 3 Minnesota, 246. Probably this is the last date of its appearance anywhere.

as well as its method and matter, considered by its author. A London-born poet, searching for a rhyme, might well—with all England's picturesque dialects before him—select a Yorkshire or a Warwickshire word as precisely to his need. *Videlicet* Thomas Hood, in “Miss Kilmansegg”:

“ A load of treasure ? alas! alas!  
Had her horse but been fed on English grass  
And shelter'd in Yorkshire *Spinneys*  
Had he scorn'd the sand with the desert Ass  
Or where the American whinnies—”

That was because—we will say—Hood happened to want a rhyme for “whinnies.” But, while nobody would dream of trying to prove that Hood was Warwickshire- or Yorkshire-born because he used the word “spinneys,” which word is common in both dialects, yet would it have been possible for him, had he been Warwickshire- or Yorkshire-born,—in the course of his search for rhymes,—never, in all he wrote, to have taken advantage of a quantity, rhyme, or vowel sound to which his ears had been habituated and his tongue attuned, by birth and heredity, or for an entire lifetime—of a single picturesque phrase, or word that was to him mother tongue? Could he have cut loose, any more than could Burns, from the characteristic, the birthmark, the shibboleth, of his race and kind? If Burns was unable, after a metropolitan drill, to lose his native patois, is it perfectly likely that William Shakespeare, a couple of centuries earlier in English history, could have done it on the instant, or even with a day’s metropolitan training?

So, if the “Venus and Adonis” was written by William Shakespeare at all, certainly Mr. Richard Grant White is right in saying that it was written either in Warwickshire or very soon after its author



TO THE RIGHT HONORABLE  
Henrie VVriothesley, Earle of Southampton,  
and Baron of Titchfield.

**R**ight Honourable, I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the worlde vwill censure mee for chooing so strong a propre to supperte so vveake a burthen, onelye if your Honour see me but pleased, I accound my selfe highly praised, and vowe to take aduantage of all idle houres, till I haue honoured you vwith some grauer labour. But if the first heire of my inuention proue deformed, I shall be sorie it had so noble a god-father: and neuer after eare so barren a land, for feare it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content, vwhich I wish may alwaies ansuvere your ovne vviſh, and the vworlds hopefull expection.

Your Honors in alldutie,

William Shakespeare.

left that county for the great city in which he made his name and fortune. Did this country lad of eighteen or nineteen, while getting his bread at, as some say, the theater doors by horseholding—

at any rate in some exceedingly humble employment—manage at the same time to forget his Warwickshire dialect, and launch himself *à l'instant* into new modes of thought as well as expression. Let us not leave the theme as well as the structure and the diction of “Venus and Adonis” out of the account. Southampton and his compeers might revel in meretricious and amorous verses—for their mistresses to read aloud, or *in camera*. But did Southampton and his compeers employ or enable a Warwickshire peasant lad to sing the opulence of illicit love! Whether he found a teacher in the city or not, or whether he taught himself, we cannot tell. But the marvelous thing is, after all, that he should be conscious of his own linguistic disability. The rule is apt to be quite the other way. The dialect speaker sees keenly the absurdity of another man’s patois, but is inclined to think himself speaking his own tongue in its classical purity, nor can he recognize his own solecisms in print. I remember reading somebody’s comments upon a series of novels whose scenes were laid among what we in this country call “Hoosiers” (that is, the descendants of settlers who, at a very early day, soon after the War of the Revolution, settled in what was then called “the Western Reserve,” and, in the then scarcely settled forests, obtained a speech which they bequeathed with more or less refinement to their posterity—possibly the nearest correspondence to the English dialects which exists in the United States), as follows: “I have been assured by a well-educated Hoosier that the dialect in Mr. Eggleston’s Indiana novels had not

the slightest foundation in fact, and the assurance was given in tones which to me were exactly represented by the printed page. Conversely, to a Scotchman the written dialect of Burns will appear perfect, while to one not a Scotchman it might fail of carrying any perception of the reality."

If all of the above, or any part of it, is evidence, then, of course, the only existing pieces of external evidence that William Shakespeare wrote the "*Venus and Adonis*" are the title-page and the Southampton dedication. But, admitting the title-page, this dedication is not at all satisfactory. We have gone into this at such length elsewhere\* that it would be supererogation to rehearse it all again. Of the dilemma which is thus presented we were discussing, at that time, the other horn. But we should be glad to know, if this poem was written by Shakespeare, why Field printed it, and if Field was Southampton's printer, why he (Field) printed no more Shakespeare quartos? And, if Southampton's printer, Richard Field, printed at his patron's direction, the two great poems of his grace's protégé Shakespeare, how did it happen that other poems of Shakespeare went flying into other, or any other, hands? Richard Field prints no more of them. This title-page introduced several poems into a book of the period, among them being one, "*The Phœnix and the Turtle*," to which Shakespeare's name was attached. We all know how one of Heywood's poems was signed "*William Shakespeare*," in the collection called "*The Passionate*

\* The "*Bankside Shakespeare*," Int. to vol. xiv. p. xlvi.

# HEREAFTER FOLLOW DIVERSE

Poeticall Essaies on the former Sub-  
iect; viz: the *Turtle* and *Phænix*.

*Done by the best and chiefest of our  
moderne writers, with their names sub-  
scribed to their particular works:  
neuer before extant.*

And (now first) consecrated by them all generally,  
*to the loue and merite of the true-noble Knight,*  
Sir John Salisburie.

*Dignum laude virum Musa vetat mori.*



MDCI.

Pilgrim," and how, at Heywood's prayer, Jaggard the printer corrected the error (a very unusual thing for an Elizabethan printer to do). But it appears that the dedication of poems to Lord Southampton was rather the rule or the fashion of the time than otherwise; that the fact that the publisher was Richard Field, a townsman of Shakespeare's, is not altogether as conclusive as it appears, since it is unlikely that Southampton should have sent Shakespeare to his own countryman, a poor and unknown printer, when there were fashionable printers and court printers, and printers who knew Southampton and whom Southampton knew, in plenty in London. The story of the thousand pounds gift from Southampton to Shakespeare, and the alleged intimacy of the peer and the poet, are merely imaginary facts, and the figment of a fancy which long ago yielded to the searchlight of modern methods of investigation.

In 1601 there was printed in London a curious little quarto entitled, "Love's Martyr; or, Rosalin's Complaint, Allegorically Showing the Truth of Love in the Constant Fate of the Phoenix and the Turtle : To these are added some new compositions of several modern writers, whose names are subscribed to their several works." Upon the first subject, viz., "The Phoenix and the Turtle," the sub-title adds, that these additions are "done by the best and chiefest of our modern writers, with their names subscribed to their particular workes, never before extant, and now first consecrated by them all generally to the love and

merite of the true, noble knight, Sir John Salisburie." This Robert Chester, who thus "floated" his production by the aid of well-known names, such as Shakespeare, Marston, Jonson, and Chapman, was a would-be litterateur of the day. But with the "Love's Martyr" all record of him ends. Even the great names he borrowed did not serve to "float," much less sell, his poem. (For it appears to have laid on the bookshelves unsold,—*non dii, non homines, non columnæ*, tolerating it.) The printers, as a last endeavor to save themselves on the expense of its publication, tore up the book, and used the sheets over again, with a new title-page,—"The Annals of Great Brittaine, or a most Excellent Monument, wherein may be Seene all the Antiquities of this Kingedom, to the satisfaction of both of the Universities, or any other place stirred with Emulation of long Continuance,"—in 1611. But the book-buying public easily detected the fraud, and the book fell flat again, and was probably sold for waste paper soon after, for very few copies are known to have survived.

Our only possible interest in the matter is the fact that Chester's, or Chester's publisher's, friend Shakespeare seems to have been willing to help sell his book, and so contributed a poem. A suggestion that he did more, and went so far as to introduce Chester to one of his own printers, is evolved from the fact that the vignette of the anchor used on the sub-title page is that used by one of the printers of a Shakespeare quarto, whereas the head-piece and tail-piece over the "Threnos" are the same as used in "The Passionate Pilgrim," printed

by W. Jaggard in 1599; in the “*Titus Andronicus*,” printed by James Roberts for Edward White in 1600; and “*The Midsummer Night’s Dream*,” printed by James Roberts himself in 1600, one edition of which latter was issued as published by Thomas Fisher, though supposed to have been actually printed by Roberts. But Shakespeare’s name was certainly not added to the title-page of the “*Venus and Adonis*” to make it sell, for Shakespeare was entirely unknown to anybody when he came to London. Nor does it appear that, until the success of the character of Falstaff in the 1 and 2 Henry IV.—a success which led to the printing of not only his beautiful comedies, “*The Midsummer Night’s Dream*” and “*The Merchant of Venice*,” but of the “*Titus Andronicus*” and the “*Pericles*,” in the same year with them—the name “*Shakespeare*” on a title-page had any commercial value whatever.

But to return to the “*Venus and Adonis*,” which preceded this. In stanzas 56, 86, 87, and 122, the author employs similes drawn from legal principles and the conveyancer’s craft. Had William Shakespeare been a lawyer or a conveyancer in Stratford before ever seeing London? For a mere scrivener, employed by a lawyer or a conveyancer, would scarcely have been equal to the technical use of them. Again, in stanza 60, the author uses similes drawn from stage usages. Had William Shakespeare been connected with matters theatrical in Stratford, and before he ever saw London?

It is computed that the English peasant employs



## Threnos.

**B**eautie, Truth, and Raritie,  
Grace in all simplicitie,  
Here enclosde, in cinders lie.

Death is now the *Phoenix* nest,  
And the *Turtles* loyall brest,  
To eternitie doth rest.

Leauing no posteritie,  
Twas not their infirmitie,  
It was married Chastitie.

Truth may seeme, but cannot be,  
Beautie bragge, but tis not she,  
Truth and Beautie buried be.

To this vrne let those repaire,  
That are either true or faire,  
For these dead Birds, sigh a prayer.

William Shake-speare.



in his dialect, or his share of the vernacular, some five hundred words, which entirely cover his desires, his pleasures, and his necessities. Again, the average tradesman, man of commerce or of affairs, will require at the most but four thousand. It is computed that Milton, enriched by classical, biblical, and contemporary studies, used in his published writings seven thousand words. Professor Craik finds that Shakespeare used twenty-one thousand words. This miraculous man of business, manager of theaters, actor and writer of plays, in thirty years reduced to his possession, that is to say, three times as many words as did Milton, the man of the pen, in a lifetime of scholastic leisure.

Admitting this, if William Shakespeare only seven years after this Warwickshire residence\* wrote the

\* Mr. Edward James Castle, an English Q. C., in his work "Shakespeare, Bacon, Jonson and Greene" (London : Sampson Low, Marston & Co., 1897, pp. 153, 154, 185, 190), thinks the explanation lies in the fact that "Shakespeare may have gone to London earlier than is supposed." He says, "It is by no means impossible that, when Shakespeare went forth as a mere lad to improve his fortunes, he found an easy introduction to Burbadge's company, and when there either played women's parts himself, or was an associate with those who did: that he may have been in receipt of a good income, and have mixed in good society. His talents would have given him introductions everywhere," and again "the actors, as is well-known, were highly paid, surrounded by all the amenities of fashionable existence, introduced into the best society (so that Shakespeare was) . . . perhaps taken in hand by some high-born and well-bred ladies." Mr. Castle, however, elsewhere says that players, playwrights, and persons of theatrical associations were considered of low caste, tabooed in good society and, as Ben Jonson complains, "like tinkers, rogues by statute," and that "it was a presumption for an actor,

“Venus and Adonis,” it tends to prove that, in those seven years, he was deeply at his exercises. And in the “Venus and Adonis,” and the other poems—perhaps in the Sonnets—we may have some of these exercises—the trial heats, which the Master flung aside in training for his masterpieces.

who was a vagabond at law, or a nobleman's servant, to try and get a grant of arms.” Mr. Castle's proposition, that it is to Elizabeth's “high-born and well-bred ladies” that we are indebted for Shakespeare, does not meet with the approval of Dr. John Fiske, however. Dr. Fiske's explanation is that “the world's greatest genius, one of the most consummate masters of speech that ever lived, could not tarry seven years in the city without learning how to write what Hosea Biglow calls citified English.”

—*The Atlantic Monthly*, November, 1897.



*PART II.*

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A GLOSSARY  
OF  
THE WARWICKSHIRE DIALECT.

VERNACULAR.	WARWICKSHIRE.
<b>A</b>	
Abundance—see Plenty.	Old.
Abuse—(verb).	Becall—Go on at, Gleek.
Accent.	Tang or Twang.

## VENUS AND ADONIS.

## PLAYS.

Here will be old Utis  
[that is, plenty of  
Holidays], “2 Henry  
IV.,” II. iv. 21.

If a man were porter of  
Hell gate he should  
have old the turning  
the key, “Macbeth,”  
II. iii. 2.

Nay, I can gleek upon  
occasion, “Midsum-  
mer Night’s Dream,”  
III. i. 150. Now  
where’s the bastard’s  
braves, an Charles his  
gleeks? “1 Henry  
VI.,” III. ii. 123. What  
will you give us? No  
money on my faith,  
but the gleek, “Romeo  
and Juliet,” IV.  
v. 115. I have seen  
you gleeking and gall-  
ing at this gentleman,  
“Henry V.,” V. i. 78.

For she had a tongue  
with a tang, “Tem-  
pest,” II. ii. 52. Let  
thy tongue tang ar-  
guments of state,

VERNACULAR.	WARWICKSHIRE.
Active—see Ready.	Sprag.
Across (diagonally).	Girta.
Acquiescent—see Willing.	Agreeable.
Adder (the serpent).	Ether.
Addition (the wing of a house), see Shed.	Lean to.
Adjacent—see Near.	Agin.
Ado—see Trouble.	
Adultery.	Commit.

VENUS AND ADONIS.	PLAYS.
	"Twelfth Night," II. V. 134. Let thy tongue tang with arguments of state, Idem, III. iv. 66. With a swaggering ac- cent, sharply twanged off, Idem, III. iv. 171.
	He is a good sprag wit, "Merry Wives of Windsor," IV. i. 84.
	What? Committed? O thou public Com- moner! What, com- mitted? Heaven stops the nose at it, and the moon winks. What, committed? Impu-

VERNACULAR.	WARWICKSHIRE.
Afford (to afford time).	A while—A 'cant a while =I can't afford, or spare the time to do it.
Aftermath.	Lattermath.
Amorous, see Bedfellow, Concupiscent.	Codding — (from Cod, a female companion, which see).
Aftercrop.	Aftermath — The after- crop of wheat is tail wheat.
Aggravate (verb).	Terrify — 'Eas caowf terrifies 'um = His cough aggravates him.
Alley—see Lane.	Chewer.
Also.	An all.
Always.	Constant.
Ample.	Roomthy.
Annoy.	Irk, Back-up.

## VENUS AND ADONIS.

## PLAYS.

dent strumpet!—  
“Othello,” IV. ii. 72,  
76, 80.

This codding spirit had  
they from their  
mother, “Titus An-  
dronicus,” V. i. 156.

And yet it irks me,  
“As You Like It,” II.

VERNACULAR.	WARWICKSHIRE.
Ankle, or Ankle joint.	Ankley.
Ant-Hill.	Anty-tump.
Anticipate, see Foresee.	Forecast.
Anxious.	Longful — I ha' been longful to see you again = I was anxious to see you again.
Apple—see Wild Apple.	Russet.
Appetite.	Take away—Take away, my appetite is satisfied. We's take away's swaggered.
Apple (a small, sweet variety).	Crink, scrumps. Another variety, a winter apple, is a souring.
Approach — to near in	Going in.

## VENUS AND ADONIS.

## PLAYS.

i. 22. It irks his heart  
he cannot, "1 Henry  
VI.," I. iv. 105. It  
irks my very soul,  
"3 Henry VI.," II. ii.  
46.

Used as a noun in  
"3 Henry VI.," VI. i.  
42; Alas that Warwick  
had not more forecast.

VERNACULAR.	WARWICKSHIRE.
point of time—see Reach.	
Apron (Pinafore).	Pinner, Coverslut. A long apron to hide an untidy dress.
Astonish.	Lick me—It licks me 'ou un makes the brass= I am astonished to see how fast he makes money.
At—(at a certain point of time).	Come—She'll be seven come Michelmass = she'll be seven at Michelmass.
Argue—see Dispute.	Arg. or Argal — “Er argald me out, as your new shawl was blue, un it's green now, yunt it?” “Ile arg, as I did now, for credance again.” (Heywood, 1566). Gaelic Iargall, a skirmish, a fight.

## VENUS AND ADONIS.

## PLAYS.

His child is a year and a quarter old, come Philip and Jacob, "Measure for Measure," III. ii. 213. Come Lammas eve at night, she shall be fourteen, "Romeo and Juliet," I. iii. 17.

Argal, she drowned herself willingly. Argal, He that is not guilty of his own death shortens not his own life. Argal, the gallows may do well to thee, "Hamlet," V. i. 21, 55.

VERNACULAR.	WARWICKSHIRE.
At least.	Least ways.
Attack.	Tank.
Attempt.	Aim — ('Er aimed to pick it up, but t' wuz oer 'eavy fur er to lift.
Attenuated, thin.	Scraily.
Away.	Abroad — Shoo them chuckins abroad!
Awry.	Whiff.
Awkward—see Clown.	Hocklin—He's a hocklin sort walker=He walks awkwardly.
Aint.	Naint.
Axle grease.	Dodment.
<b>B</b>	
Baker's Shovel.	Peel — (The instrument or "slide" upon which bread is taken from the oven).
Bacon.	Griskin syke—the skin of the bacon-sword.
Baby — infant, small	Reckling.

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
child—(see Child, Dilling).	
Babyish.	Tiddy—to tiddle is to bring up carefully by hand — pronounced approximately 'Addle. An Addling is a lamb brought up artificially.
Bagman.	Outride.
Bastard.	Oos Bird.
Banns.	Asked (or askings) outs —To be asked out= to have the banns published.
Barter, Swop.	Rap.
Basket, used in mills; do., used to carry luncheon; do., used to feed horses.	Skip. Frail. Server.
Bushel basket.	Scuttle.
Bastard.	Chance-child.
Batten—a stick used in washing clothes.	Maid.

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VENUS AND ADONIS.	PLAYS.

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VERNACULAR.	WARWICKSHIRE.
Burnish.	Frush.
Beak (of a bird), the bill—see Lordling.	Neb.
Beat (verb)—See Pound, Whip.	Warm or Lace. Fullock, Wop—I'll warm ye= I'll beat you.—I'll lace ye — would be an equivalent.
Beating.	Dunching.
Beater—(An instrument to beat clothes in washing.)	Batlet.
Beckon (verb).	Hike.
Bedclothes.	Hillings.
Bedfellow — see Amorous, Concupiscent.	Cod — Coddy. By an association of ideas. Cod piece = a sort of protective pack for the male organs worn

## VENUS AND ADONIS.

## PLAYS.

I like thy armor well.  
I'll flush it, and unlock the rivets all,  
“Troilus and Cressida,” V. vi. 29.

How she holds up the neb, the bill to him,  
“Winter's Tale,” I. ii. 183. (See as to this curious word, *post, Lordling.*)

I remember the kissing  
of her batlet, “As You Like It,” II. iv. 49.

You must needs have  
them with a cod-piece,  
“Two Gentlemen of Verona,” II. vii. 53.  
Unless you have a

VERNACULAR.	WARWICKSHIRE.
	outside of the armor or dress.
Beetle.	Blackbat.
Because.	Along of -- It was all along of that boy = It was all because of that boy.
Beggar.	Cadjer.

## VENUS AND ADONIS.

## PLAYS.

cod-piece to stick pins in, *Idem*, 56. For the rebellion of a cod-piece to take away the life of a man, "Measure for Measure," III. ii. 122. The cod-piece that will house before the head has any, "King Lear," III. ii. 27. Here's grace and a cod-piece! *Idem*, III. ii. 40. His cod-piece seems as massy as his club, "Much Ado about Nothing," III. iii. 146. Dread prince of plackets, king of cod-pieces, "Love's Labor's Lost," III. i. 186. 'Twas nothing to geld a cod-piece of a purse, "Winter's Tale," IV. iv. 623.

VERNACULAR.	WARWICKSHIRE.
Begin (verb).	Buckle to.
Begging.	Thomassing — To go a-“thomassing,” is to go a-begging for gifts (according to an old custom, on St. Thomas’s day), and so, generally, to beg is to thomas.
Begone.	Morris—You bwoys 'd better morris = you boys had better take yourselves off—or begone.
Behaved.	Conditioned—He's well conditioned=he's well behaved; he's ill conditioned=he's ill behaved.
Begrimed, Smeared.	Ditched, A's mug's ditched = His face is smeared as with mud.
Behavior.	Condition.

## VENUS AND ADONIS.

## PLAYS.

The best conditioned  
and unwearied spirit,  
"Merchant of Venice,"  
III. ii. 295.

Here is the catalogue of  
her conditions, "Two  
Gent. of Verona," III.  
ii. 273. "Much Ado,"  
III. ii. 68; Yes, and  
his ill conditions.

VERNACULAR.	WARWICKSHIRE.
Behind.	Assudbackards.
Beehive.	Beeskep.
Belongings—Luggage.	Nalls—Pack up ons nalls and shog = Pick up your belongings and get out.
Belabor — To pound (which see).	Pun or Pug.—Quilt—Leather. To quilt or to leather a man is to pound or punish him severely.
Benighted — See Delayed.	Lated.
Between.	Atween.
Blear-eyed.	Wall-eyed.

## VENUS AND ADONIS.

## PLAYS.

He would pun thee into shivers with his fist,  
“*Troilus and Cressida*,” II. i. 42.

Now spurs the late<sup>d</sup> traveler to gain the timely inn, “*Macbeth*,” III. iii. 6. I am so late<sup>d</sup> in the world that I have lost my way forever, “*Antony and Cleopatra*,” III. ii. 3.

That ever wall-eyed wrath or staring rage presented, “*King John*,” IV. iii. 147. Say, wall-eyed slave, whither wouldst thou? “*Titus Andronicus*,” II. ii. 102.

VERNACULAR.	WARWICKSHIRE.
Blind Alley.	Pudding bag.
Blow.	Polt—He got polt on conk=He got a blow on the nose.
Bendweed—(The minor Convolvulus).	Waiweind.
Bind — to bind books. Bind tightly.	Heal. Guss — Don't guss that recklin = Don't bind the child too tightly.
Bit, part of harness.	Bettock.
Bit—see morsel.	Scrumpt.
Blab, to give away secrets (verb.)	Twit.
Blackened, see darkened.	Collied.

VENUS AND ADONIS.	PLAYS.
	<p>The word occurs three times in the plays ("Two Gentlemen of Verona," IV. ii. 8; "1 Henry VI.," III. ii. 55; "2 Henry VI.," III. i. 178), but not in this sense.</p>
	<p>Brief as the lightning in the collied night, "Midsummer Night's Dream," I. i. 145. Passion, having my best judgment col-</p>

VERNACULAR.	WARWICKSHIRE.
Blackbird.	Blackie (a "black stare" is Warwickshire for a starling).
Blade of grass.	Bent of grass.
Blown—To lay corn by wind or rain.	Lodge — The corn is lodged = the corn is laid.
Blaze.	Blizzy.
Blunt.	Dubbid.
Boar.	Brim.
Boast—to put on airs.	Scawt.
Boast, Brag, verb or noun.	Crack.
Boasting.	Goster. Gostering, also used as a noun—meaning something to boast of.

## VENUS AND ADONIS.

## PLAYS.

lied, "Othello," II. iii.  
206.

They shall lodge the  
summer corn, "Rich-  
ard II.," III. iii. 162.  
Though bladed corn  
be lodged and trees  
blown down, "Mac-  
beth," IV. i. 55.

And Ethiops of their  
sweet complexions  
crack, "Love's Labor's  
Lost," IV. iii. 268.  
Though all the world  
should crack their  
duty to you, "Henry  
VIII.," III. ii. 193.  
Indeed it is a noble

VERNACULAR.	WARWICKSHIRE.
Boasting—Boastful—see consequential.	Crostering—He's a crostering fellow=He's a boasting fellow.
Boisterous.	Lungerous.
Blunder—Failure.	Mull.
Blunt, verb.	Dub — E'el dub they knife agin brick=You will take the edge off your knife against the brick.
Boaster.	Cracker.
Boor—Tramper.	Chop-goss.
Booby—See Clown.	
Bosom—(of a garment).	Craw—Wi my shift craw up = with my shirt bosom unbuttoned.
Borders.	Adlands — Them's his adlands = Those are borders of his field.

## VENUS AND ADONIS.

## PLAYS.

child. A crack,  
madam, "Coriolanus,"  
I. iii. 74.

What cracker is this  
same that deafs our  
ears? "King John,"  
II. i. 46.

VERNACULAR.	WARWICKSHIRE.
Botch.	Boage.
Bother—to harass—see Annoy.	Irk—[Also in several other dialects.]
Bow—(A courtesy).	Obedience—Make your obedience to the parson=Bow (or drop a courtesy) to the parson.
Bowlful—see Jorum.	Jordan.
Bragging—see Boast.	Gostering.
Brand new.	Fire-new.

## VENUS AND ADONIS.

## PLAYS.

We charged again, but  
out, alas, we botched  
again! "3 Henry VI.,"  
I. iv. 19.

Why, they will allow us  
ne'er a Jordan, "1 Hen.  
IV., II. i. 22. When  
Arthur first in court.  
Empty the Jordan, "2  
Henry IV.," II. iv. 37.

A man of fire-new words,  
fashion's own knight,  
"Love's Labor's Lost,"  
I. i. 179. Some excel-  
lent jests, fire-new  
from the mint,  
"Twelfth Night,"  
III. ii. 23. Your fire-  
new stamp of honor is  
scarce current, "Rich-  
ard III.," I. iii. 256.  
Dispute thy victor  
sword and fire-new for-  
tune, "Lear," V. iii. 132.

VERNACULAR.	WARWICKSHIRE.
Breeze—see Forerunner, Herald.	Whiffle—A “whiffle” is more particularly a breeze which stirs the growing grain, and bends it as if to make a path through it, whence the word—whiffler, one who goes before, making a path for one to come after.
Bruise—see Batter.	Frush.
Bud (verb).	Chip.
Breezy — See Gusty, Windy.	Hurden.
Bully—In the sense of to ruff, to chaff, to abuse—see Tease.	Knag—Go on at; They knag (or go on at) me so = they chaff (or bully or ruff) me.
Bundle of Hay.	Bottle of hay—[Also in Yorkshire and several other dialects.]
Bungle.	Mongle.
Burden.	Fardel—[Also in various other dialects.]

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VENUS AND ADONIS.	PLAYS.
	<p>Methinks I have a great desire to a bottle of hay, "Midsummer N. D.," IV. i. 36.</p>
	<p>Who would fardels bear, "Hamlet," III. i. 83. I heard them talk of a fardel, "Winter's Tale," V. ii. 25.</p>

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VERNACULAR.	WARWICKSHIRE.
Burst.	Squot—What ye squot that pod fur = Why have you burst that pod.
Busybody, Newsmonger,	Blobchops.
Bushel.	Scuttle—(More properly a basket that holds a bushel.)
Buttercups.	Craisies.
By-bidder at an auc- tion.	Sweetener.
By God (an oath as sub- stitute for by God).	Cox.
C	
Cackle.	Chackle—Our hen she do chackle.
Cake, small cake.	Pikelet.
Cake (verb)—see Col- lect.	Bolter.

## VENUS AND ADONIS.

## PLAYS.

Cox my passion, give  
me your hand, how  
does your drum? "All's  
Well that Ends Well,"  
V. ii. 42.

Bolted by the northern  
blast, "Winter's Tale,"  
IV. iv. 376. So finely  
bolted didst thou

VERNACULAR.	WARWICKSHIRE.
Calf.	Stagger-bob.
Candle.	Dummy.
Candle lighter, a bit of paper or wood.	Sprill.
Cannot—see Not.	Canna.
Cap—Especially a child's cap.	Biggin.
Captious, Irritable.	Tutly.
Caress (verb).	Pither — (pid-hur) see she pither him = see her caress him.
Carelessly, to wear carelessly.	Slanged — Slanged on anyhow = carelessly put on.
Carrion crow.	Goarrin' crow.
Carry (verb).	Help—I'll help it back to 'un = I'll carry it back to its owner.

## VENUS AND ADONIS.

## PLAYS.

seem, "Henry V.," ii.  
137.

With homely biggin  
bound, "2 Hen. IV.,"  
V. 27.

Help me away, "Merry  
Wives of Windsor,"  
III. iii. 150, and per-  
haps very frequently  
in that sense distin-

VERNACULAR.	WARWICKSHIRE.
Catch.	Cop, pronounced coop, sometimes spelled cope in plays.
Certainly not, on no account.	Ever so—I wud not go daown that chewer nights, ever so = I would not on any account go down that lane at night.
Cesspool.	Stockhole.
Chaff (Verb). — See Abuse.	Go on at—They go on at me about going to church = They chaff me about going to church.
Chatter (verb).	To cank = to talk incessantly.
Celebrated, or, as an ad- verb, Famously.	Deadly—He's a deadly man for going to church = He's cele-

## VENUS AND ADONIS.

## PLAYS.

They all strain courtesy  
which shall cope him  
first.—Line 888.

guished from the ordinary one.

And coops from other lands her islanders,  
“King John,” II. i. 25.  
I have to cope him in these sullen fits, “As You Like It,” II. ii. 65.  
Ajax shall cope the best, “Troilus and Cressida,” II. iii. 275.

Thou didst hate her  
deadly and she is dead,  
“All’s Well That Ends

VERNACULAR.	WARWICKSHIRE.
	brated for going to church (a great church-goer.)
Chaffinch.	Pink.
Charcoal.	Charks.
Chatter, gossip.	Chelp, chirp, cag-cank, cank—All those words or forms are used. A chatterbox is sometimes called a pralla-piece.
Chatterbox.	Chatterpie.
Cheat (verb).	Fob or Fub.

## VENUS AND ADONIS.

## PLAYS.

Well," V. iii. 117. Not now, sir, she's a deadly theme, "Troilus and Cressida," IV. v. 181. Yet they lie deadly, that tell you you have good faces, "Coriolanus," II. i. 67.

And chattering pies in dismal discords sung, "3 Henry VI.," V. vi. 48.

Fubbed off, and fubbed off, and fubbed off, from this day to that, "2 Henry IV.," II. i. 37. Resolution thus fobbed as it is with the rusty curb of old father Antic the law, "1 Henry IV.," I. ii. 68.

VERNACULAR.	WARWICKSHIRE.
Chestnut.	Hoblionkers.
Chemise.	Shimmy.
Chew (verb).	Chawl, or chobble (chawl perhaps means to chew slowly).
Chicken (any young fowl).	Biddy.
Child—see Small Child.	Recklin.
Childbed.	Groaning.
Childbed.	Panzy bed — As if a child would ask where a baby came from, the neighbors would say, "oot ov 'ts mither's Panzy-bed."
Chimney.	Chimbley.
Chum—an associate or hail-fellow—a favorite.	Butty.
Clever.	Sprag, Sprakt.

## VENUS AND ADONIS.

## PLAYS.

What shall be done, Sir,  
with the groaning Ju-  
liet? She's very near  
her hour. "Measure  
for Measure," II. ii. 15.

He is a good sprag mem-

VERNACULAR.	WARWICKSHIRE.
Clown — see Idiot, Fool.	Dunce, Geck—Patch.
Clumsy.	Noggen.
Chimney-piece.	Shelf.
Chirp (verb).	Chelp.
Chips.	Chats.
Chitterlings of Pork.	Mudgin.
Clean out.	Do out. Do out pig-stye=clean out the pigsty. It is a question whether this is not the contraction Dout — used in the Shakespearean sense of extinguish (which see).

## VENUS AND ADONIS.

## PLAYS.

ory, “Merry Wives of Windsor,” IV. i. 84.

And to become the geck and scorn of th’ other’s villainy, “Cymbeline,” V. iv. 67. And made the most notorious geck and gull, “Twelfth Night,” V. i. 35.

(Perhaps) in “Hamlet,” III. iv. 112; from the shelf the precious dia- dem stole.

And dout them with superfluous courage. “Henry V.,” IV. ii. 11.

VERNACULAR.	WARWICKSHIRE.
Climb (as a tree), verb.	Swarm.
Claw—(of a fowl).	Talent.
Clever—see Talon.	Fierce—That's a fierce little 'un = That's a clever baby.
Clot (verb)—see Collect.	Bolter.
Clown—Ignoramus; see Fool, Idiot.	Patch-Yawrups — Yer great Patch, or you great Yawrups = you booby, you clown.
Crack, a fissure.	Chaun.
Clover—see White Clover.	
Coat (short coat).	Slop or Slops.

## VENUS AND ADONIS.

## PLAYS.

If talent be a claw,  
look how he claws  
him with a talent,  
“Love’s Labor’s,”  
IV. ii. A double pun,  
to “claw” being also  
Warwickshire dialect  
for “to toady to,” “to  
flatter.”—See *Toady*,  
*post.*

Thou scurvy patch,  
“Tempest,” III. ii.  
71; capon, coxcomb,  
idiot, patch, “Com-  
edy of Errors,” III. i.  
33.

O, rhymes are guards on

VERNACULAR.	WARWICKSHIRE.
Cob, stout, compactly built horse.	Galloway.
Cock—(The male of any fowl).	Tone.
Comb.	Shade—Shade this 'eir = comb your hair.
Comely.	Eyeable.
Collect — To clog or cake (verb).	Bolter—The snow bolters i' his hoof = the snow cakes or collects in the horse's hoof.
Companion — in the sense of a partner—or mate, a “pal”—or associate, a chum, see Bedfellow.	Butty.
Commodious.	Roomthy.

## VENUS AND ADONIS.

## PLAYS.

wanton Cupid's hose.  
Disfigure not his  
slop, "Love's Labor's  
Lost," IV. iii. 50.  
Bon Jour, there's a  
French salutation for  
French slop, "Ro-  
meo and Juliet," II.  
iv. 47.

Know we not Galloway  
nags? "2 Henry IV.,"  
II. iv. 203.

Blood bolstered, "Mac-  
beth," IV. i. 123.

VERNACULAR.	WARWICKSHIRE.
Common, Vulgar.	Article — an expression of contempt, for man, beast, or commodity.
Comparatively.	Accardin — (according) — It's as much bigger accardin' as my fut is nur that mawkins = It's as much larger as my foot is larger than that child's.
Complete.	Slow.
Completely.	Slow—He turned it slow over = He overturned it completely.
Conceited.	Coxey.
Concupiscent, Lecherous.	Frum, Randy, Codding.
Confidence.	Heart — He ain't no

## VENUS AND ADONIS.

## PLAYS.

In the verity of extole-  
ment I take him to be  
a soul of great article;  
(that is, a soul of great  
vulgarity), "Hamlet,"  
V. ii. 122.

Backward pull our slow  
designs, "All's Well,"  
I. i. 233. Wrung from  
me my slow leave,  
"Hamlet," I. ii.

This codding spirit had  
they from their  
mother, "Titus An-  
dronicus," I. iv. 71.

VERNACULAR.	WARWICKSHIRE.
	heart in it = He has no confidence in it; also used in the sense of quality, as "there ain't no heart in the land" = this land is good for nothing.
Conceited, vain.	Fritch.
Concede.	Allow.

## VENUS AND ADONIS.

## PLAYS.

For I can sing, and speak to him in many sorts of music, that will allow me very worth his service. (This is one of the most curious of survivals. The idiom, in the Africo-American of the Southern United States, is the most common and universal of any. "I 'low dat its a fine day," means, I said to him it's a fine day. "Brer Rabbit 'low dat he jes a mite hungry, too," = Brother Rabbit said, "I am hungry," etc.). See Joel Chandler Harris's "Uncle Remus" books.

VERNACULAR.	WARWICKSHIRE.
Concubine.	Kicky-wicky.
Confine.	Stive up—Cub-up.
Confusion.	Caddle. Everything is all of a caddle=everything is in confusion.
Consequential.	Cocksey.
Contrive—To manage to live.	Raggle, Scrabble—Ees scrabblin' along = He lives from hand to mouth = manages to get along.
Convalescent.	Hand—Ae's 'and now = I am now on the mend.
Coquetting—see Pry.	Brevetting. When one hangs around as if to pry, but generally “wenching.”
Costs, expenses—as in a lawsuit.	Cusses.
Courting—See Coquetting.	

VENUS AND ADONIS.	PLAYS.
	<p>He spends his honor in a box unseen; that keeps his kicky-wicky hen at home, "All's Well that Ends Well," II. iii. 297.</p>
	<p>What's become of the wenching rogues? "Troilus and Cressi- da," V. iv. 35.</p>

VERNACULAR.	WARWICKSHIRE.
Convince.	Swagger.
Cowslip.	Tooty.
Constable.	Bum or Bum baily— 'Ee's got the Bums in 's 'ouse for rent = The constables have dis- trained his goods for rent. A constable who takes up stray cattle is called a " Hayward."
Copulate (verb).	Grouse.
Core.	Corple.
Court, courting.	Comes to see. 'E comes to see our Mary = He is courting our Mary — sometimes “setting up with” (as in New England to- day) means the same thing. A country girl's affianced is her “Steady company” or, briefly, her “Steady.”
Cover (verb) to cover the fire.	Rake.

## VENUS AND ADONIS.

## PLAYS.

Scout me for him at the  
bottom of the garden  
like a bum baily,  
“Twelfth Night,” III.  
iv. 68.

Where fires thou find’st  
unraked and hearths  
unswept, “Merry  
Wives of Windsor,” V.  
iv. 50.

VERNACULAR.	WARWICKSHIRE.
Covetous.	Muckerer.
Cramped.	Cubbed up — we are a cubbed up = we are cramped for room.
Crack.	Chan.
Crawl.	Scrabble.
Crease (verb).	Ruck—Braid.
Criticise (verb), To find fault with.	Fault it—can you fault it? = can you criticise or find fault with it?
Crusts, crumbs.	Crusses.
Cucumber.	Cunger.
Cunning.	Pimping.
Curdle (verb).	Cruddle.
Cut (verb)—Also to bar-gain.	Haggle, a pedlar is a Haggler.

## VENUS AND ADONIS.

## PLAYS.

On us both did haggish  
age steal on, "All's  
Well that End's  
Well," I. ii. 29. Suf-  
folk died first, and  
York, all haggled  
over, comes to him,  
"Henry V.," IV. vi.  
ii.

VERNACULAR.	WARWICKSHIRE.
Crockery.	Cracks.
Cross—vixenish.	Contrary.
Cruel—See Boisterous.	Lungerous.
Crumpet.	Pickelet.
Crusted.	Padded—The ground's 'a padded = the ground is crusted or baked with drouth.
Cucumber.	Conger.
Curtesy.	Obedience — mak yer obedience to she = courtesy to her.
<b>D</b>	
Dam (noun), mill dam.	Fletcher.
Dam (verb), to dam up.	Stank.
Dandelion.	Piss a bed.
Darkened—See Blackened.	Coilled (possibly derived from Coil, which see, under Trouble).

## VENUS AND ADONIS.

## PLAYS.

'Tis pity—love should  
be so contrary, "Two  
Gentlemen of Ve-  
rona," IV. iv. 90.

Brief as the lightning  
in the coiled night,  
"Midsummer Night's  
Dream," I. i. 145.

VERNACULAR.	WARWICKSHIRE.
Dainty, Fastidious.	Choice.
Dandle (to toss a child in the air).	Dink. To toss a child on the knee—is to dink-fart it.
Darkness.	Murk.
Daughter (legitimate).	Wench—Her be the parson's wench = She is the parson's legitimate daughter. ("Used all over England without any depreciatory intention.)
Dash — See remarks under Thrust.	Yerk.
Dawdler—see Trifler.	Slacken-twist.
Daub, to smear.	Bemoil.

## VENUS AND ADONIS.

## PLAYS.

Passion having my  
best judgment coilled,  
“Othello,” II. iii. 206.

’Ere twice in murk  
and occidental damp,  
“All’s Well that  
End’s Well,” II. i. 166.

And with wild rage yerk  
out their armed heels,  
“Henry V.,” IV. vii.  
83.

In how miry a place how  
was she bemoiled,  
“Taming of the  
Shrew,” IV. i. 77.

VERNACULAR.	WARWICKSHIRE.
Delicate, unable to bear cold or wet weather. See Sapling, Slender.	Starven, Wimpled.
Delirious, dazed — in sickness.	Moithered.
Death-sign.	Token — I am certain sommat has come to my son, for I saw his token last night; it was a white dove flew out the curtain.
Deceitful.	Fornicating—Ees a fornicating chap = He is a treacherous, or deceitful, fellow.
Decorate (verb).	Dizzen—Wha'be you dizzenin yoursel' before the glass=Why are you decorating yourself?
Dedicate (Verb).	Wake—The church was waked = The church was dedicated.
Defile—See Lane, Passage.	Chewer.
Deformed.	Gammy (of an arm or member only).

VENUS AND ADONIS.	PLAYS.
	This wimpled, whining, purblind, wayward boy, "Love's Labor's Lost," III. i. 81.

VERNACULAR.	WARWICKSHIRE.
Dent.	Dinge.
Depressed.	Cut up.
Destroy (Verb).	Rid — [Also in several other dialects; occurs in a glossary of Swaledale, Yorkshire, in this sense.]
Destroy.	Terrify — Thee's been terrifying my cabbages = You have destroyed my cabbages.
Delayed — See Draw-back.	Lated — I am lated an hour = I have been delayed an hour [also in several other dialects].
Depart—See Part.	Shogg off — Morris. You'd best morris now = You had better depart—take yourself off.
Detriment.	Denial.

VENUS AND ADONIS.	PLAYS.
	The red plague rid ye, “Tempest,” I. ii. 64.
	Now spurs the lated traveler, “Macbeth,” III. iii. 6.
	Shogg off! I would have you solus, “Henry V.,” II. i. 48. Shall we shogg off, <i>Idem</i> , II. iii. 48.
	Make denials increase your services, “Cym- beline,” II. iii. 53. Prejudicates the busi- ness, and would seem to have us make denial,

VERNACULAR.	WARWICKSHIRE.
Devil, the.	Old Harry.
Devour, or devouring.	Ravin, Raven, or Raine—In most English dialects; perhaps this is only a shortening of Raving.
Dew.	Dag—There's been a nice flop o' dag = there's been a nice fall of dew.
Diaper.	Dubble.
Die, to cease to live (verb).	Croak. Go back—Pass—I'm afeard my dilling 'll pass hereby=I am fearful that my child will die this time.
Different.	Odds — It 'll all be odds in a bit=It will be different in a moment.

## VENUS AND ADONIS.

## PLAYS.

“All’s Well that End’s Well,” I. ii. 9.

Meet the ravin lion,  
“All’s Well that Ends Well,” III. ii. 120.  
(Benjamin shall raven as a wolf, King James Bible, Gen. xliv. 27.)

Vex not his ghost. O let him pass, “Lear,” V. iii. 213. Disturb him not, let him pass peaceably, “2 Hen. VI.” III. iii., 29.

Were still at odds, but being three, “Love’s Labor’s Lost,” III. i. 91; nothing but odds with England, “Henry V.” II. iv. 129.

VERNACULAR.	WARWICKSHIRE.
Dig (Verb).	Earth—Earth it up=dig it up.
Digestion.	Digester — His digester is bad=His digestion is out of order.
Dissolve.	Resolve.
Direct, directly—see Immediately, Presently.	Next — Next away.
Disorder—Disorderly.	Huggermugger — Mullocks—This rooms all on a mullock; it wans fettlin up a bit = This room is in disorder and needs setting to rights.
Dirty.	Grubby.
Disagree, quarrel.	Chip out, or drop out—

## VENUS AND ADONIS.

## PLAYS.

Whose liquid surge resolves the moon into soft tears, "Timon of Athens," IV. iii. 442. Thaw and Resolve itself into a dew, "Hamlet," I. ii. 130. Even these resolved my reason into tears, "The Lover's Complaint," 296.

"Tis the next way to turn tailor, "i Henry VI.," III. i. 264.

And we have done but greenly, In Hugger-mugger to inter him, "Hamlet," IV. v. 87.

VERNACULAR.	WARWICKSHIRE.
	Me and him chipped out (or dropped out) other day = He and I quarreled the other day.
Disarrange.	Midge.
Disorder, confusion.	Pucker.
Disturb.	Raise the place.
Ditch.	Grimp.
Does.	Do—He do like it = He does like it.
Dolt—see Stupid.	Nozman.
Dog-tooth.	Puggin-tooth.
Domineering.	Masterful, or Missising.

## VENUS AND ADONIS.

## PLAYS.

He raised the place with  
loud and coward cries,  
“ King Lear,” II. iv.  
43. I’ll raise all  
Windsor, “ Merry  
Wives of Windsor,”  
V. v. 223. This busi-  
ness will raise us all,  
“ Winter’s Tale,” II.  
i. 193.

Doth set my puggin-  
tooth on edge, “ Win-  
ter’s Tale,” IV. iii.  
437.

VERNACULAR.	WARWICKSHIRE.
Donkey.	Jerusalem Pony.
Doubtful.	Dubersome—It's dubersome he goes = It's doubtful if he goes.
Dough, sometimes a pudding.	Duff, or Dunch. A pudding made of flour and water and eaten with salt, is a Dunch-dumping.
Down.	Dowle.
Drain.	Grimp.
Drab — a shiftless woman—see Slattern.	Shackle.
Draw (as to draw tea).	Mash — The tea was ready mashed = The tea was drawn.
Drawback, or Delay (sometimes).	Denial — It's a great denial to him to be shut up in the house = It's a great drawback for him to be kept in-doors.
Dregs.	Dribblins, Swatchell or Swappel.

## VENUS AND ADONIS.

## PLAYS.

The dowle that's in my  
plume, "Tempest,"  
III. iii. 65.

Make denials increase  
your services, "Cym-  
eline," II. iii. 53.

VERNACULAR.	WARWICKSHIRE.
Drenched—see Wet.	Watched — or Wet-chered.
Dried—see Crusted.	Padded.
Drink (noun).	Drench, 'As in 's drench. = He is in drink, <i>i. e.</i> , is drunken.
Drip.	Gutter, usually of a candle. The dummy gutters = The candle is dripping, or burning unevenly.
Drive out.	Scouse — Scouse them dawgs out = Drive out the dogs.
Drizzling.	Damping.
Drop—see Expectorate.	Gob, Gobblets.

## VENUS AND ADONIS.

## PLAYS.

Give my roan horse a drench, says he, "I Henry IV.," II. iv. 120. Sodden water, a drench for surreined jades, "Henry V.," III. v. 19.

With gobbets of thy mother's bleeding heart, 2 "Henry VI.," IV. i. 85. Into as many gobbets will I cut it, as wild Medea young Absyrtus did, *Idem*, V. ii. 58.

VERNACULAR.	WARWICKSHIRE.
Droop—see Sink.	Sagg.
Drool—a waggish fellow.	Dryskin — 'Ees a droll wag — 'Ees a dryskin.
Drunken.	Fresh, Muzzy — He's fresh, or muzzy=He's drunken.
Dry.	Starky.
Dull — see Heavy, Sleepy.	Urked.
Dumpling—see Dough.	Dunch.
Dunce—see Idiot, Fool.	Geck, Patch—[Common to several dialects].
Dung, Manure.	Sharm — Cow sharm = Cow manure.
Dungeon.	Dungill.

VENUS AND ADONIS.	PLAYS.
	Shall never sagg with doubt, "Macbeth," V. iii. 10.
	Perhaps so used in a withered serving man; a fresh tapster, "Merry Wives of Windsor," I. iii. 19.
	And made the most no- torious geck and gull, "Twelfth Night," V. i. 351. And to be- come the geck and scorn of th' other's villany, "Cymbeline," V. iv. 67.

VERNACULAR.	WARWICKSHIRE.
Dwarf.	Durgey. Sometimes called a "go by the ground."
<b>E</b>	
Earrings, probably the false earrings worn to keep the perforation open.	Sleepers.
Economy.	Salvation—It's no salvation to scrum a reasty shive = It's no economy to stuff one's self with sour bread.
Eel Basket.	Putcheon.
Elm Tree.	Elven.
Election.	Ond Shaken Time— <i>i. e.</i> , the local election, when the candidates shake hands with the voters.
Emaciated, in the sense of down to a fine point — see Pinched, Thin.	Picked.

## VENUS AND ADONIS.

## PLAYS.

At gaming, perhaps in this sense in swearing, or about some act that has no relish of salvation in it, "Hamlet," II. i. 58.

Used in the sense of nice (perhaps thin or sharp), in "Hamlet," V. i.; "The age is grown so picked." See also "Love's

VERNACULAR.	WARWICKSHIRE.
Embers.	Gleeds.
Elegant (splendid).	Clinking, Perial.
Embarrassed.	Graveled.
Embarrass, also in the sense of put out, Ex- tinguish — see Extin- tinguish, Put Out.	Dout—He douts me = He embarrasses me.

## VENUS AND ADONIS.

## PLAYS.

"Labor's Lost," V. i. 14; "He is too picked, too spruce."

When you were gravelled for lack of matter you might take occasion to kiss, "As You Like It," IV. i. 75.

The dram of Eale doth all the noble substance often doubt to his own scandal, "Hamlet," I. iv. If this is a use of the Warwickshire word, I think this celebrated crux is simplified, viz.: the morsel of evil born in the man embarrasses and extinguishes (or eclipses) all his good points. (Eale being a misprint for evil). See use of the word dout in "Henry V.," IV. ii. 11; and again in "Hamlet," IV. 7. I have a speech of fire

VERNACULAR.	WARWICKSHIRE.
Ember (a live ember only).	Gleed.
Empty (verb).	Shit, Shit them taters out o' scuttle = Empty those potatoes out of that bushel-basket.
Encourage, to urge on.	Age on. 'Ee aged 'em on = He urged or encouraged him to proceed.
Encourage.	Hearten.
Endure.	Abide, Abear—I can't abide (or abear) it = I can't endure it.

## VENUS AND ADONIS.

## PLAYS.

that fain would blaze,  
but that this folly  
douts it. The mis-  
print of doubt for dout,  
and of eale for evil,  
both occurring in one  
sentence, have caused  
the greatest and most  
exploited Shakes-  
pearean crux.

My royal father, cheer  
those noble lords and  
hearten those that  
fight in your defense,  
“3 Henry VI.” II. ii.  
78.

Good natures could not  
abide to be with,  
“Tempest,” I. ii. 360,

VERNACULAR.	WARWICKSHIRE.
Enough.	Enu (Enew).
Equal — (an equal in station).	Even—Christian.
Entangle (Entanglement.)	Twizzle, Ravelment, a tangle of yarn—is a Robble.
Entirely—Completely.	Slom, Clean. E turned slom (or clean) over = He turned a complete somersault.

VENUS AND ADONIS.	PLAYS.
	<p>see also "Merry Wives," I. i.; "Measure for Measure," III. ii.; "Midsummer Night's Dream," III. i.; "Merchant of Venice," IV. i.; "Julius Cæsar," III. ii., etc., etc.</p>
	<p>That great folk should have countenance to drown or kill themselves more than their even Christian, "Hamlet," V. i. 31.</p>
	<p>Roaming clean through the bounds of Asia, "Comedy of Errors," I. i. 134. Though not clean past your youth, "2 Henry IV.," I. ii. 110. And domestic broils clean overblown, "Richard III.," II. iv. 61. Renouncing clean the faith they have in tennis</p>

VERNACULAR.	WARWICKSHIRE.
Entrails.	Chittlins. Aggies: (perhaps the Scotch Haggis)—The Entrails and Ropes of a Sheep.
Erase (verb) — see Scratch out.	Scrat.
Equitable—Fair-play between men.	As good as—Ayzum-Tazzum. Ul give one as good as him = I will get as much as he does.
Ewe.	Yoe.
Exactly.	Justly—It fits him justly = It fits him exactly. —Pronounced jussly.
Excel (verb).	Cap.
Excellent.	Undeniable.

VENUS AND ADONIS.	PLAYS.
	and tall stockings, "Henry VIII.," I. iii. 29.
	Be justly weighed, "Twelfth Night," V. i. 375. Equal bal- ance justly weighed, "2 Henry IV.," IV. i. 67.
	I will cap that proverb with there's flattery in friendship, "Henry V." III. vii. 129.

VERNACULAR.	WARWICKSHIRE.
Excellent.	Reeming.
Excrement.	Gold dust.
Excited, nervous.	Puthery.
Expectorate (verb).	Gob, Yaux. See Drop, Mouthful.
Excessive, Excessively —see Very.	Terrible—Above a bit. He's terrible fond of the little 'un = He is excessively fond of the child—or Er's worrit above a bit = He's extremely worried.
Exchange (verb).	To chop = to trade one thing for another.
Exhausted.	Sadded, Forwearied—or Sadded. He's gone forwearied = He's ex- hausted or worn out.
Expert.	Dabster, Dabhand.
Expertly, neatly.	Gainly. In print—E dost it in print like = He does it expertly.
Expenses.	Cusses.
Extension of a house—	Lean to.

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VENUS AND ADONIS.	PLAYS.
	<p>Were as terrible as her terminations, "Much Ado about Nothing," II, i. What is the reason of this terrible summons? "Othello," II. i. 246.</p>
	<p>Forwearied in this, "K. John," II. i. 233.</p>

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VERNACULAR.	WARWICKSHIRE.
see Addition, Shed, Wing.	
Extinguish—(Verb) see Embarrass, Put out. Shut.	Dout. Douk (verb), to duck the head. “You must douk yer yud to get thraough that little doer.”
	Dowst (noun), a blow. Dowt (verb), to extinguish (? “do out”). “Mind as you dowts the candle safe, w'en yǔ be got into bed.”
Extremely.	Like—As, as (with the adjective), It's as like as like == It's very like, or it's pleasant like == It's very pleasant.
<b>F</b>	
Fade, Decrease or disappear.	Sigh, The posies be sighin'—or in the case of a humor—This boils aginnin to sigh == This boil is decreasing.
Fagot (any piece of fire-wood).	Bangle, Bavin—Kid.

## VENUS AND ADONIS.

## PLAYS.

And dout them with  
superfluous courage,  
“Henry V.” IV. ii.  
II. I have a speech of  
fire which fain would  
blaze, but that this folly  
douts it, “Hamlet,”  
IV. vii. 192.

And rash bavin wits,  
“I Hen. IV.” III. 61.

VERNACULAR.	WARWICKSHIRE.
Fagged—worn out, very wearied — see Fatigued.	
Failure.	Mull—Mulled = foiled.
Fairies.	Pharasees, a mispronunciation confounded with a Biblical word.
Fancy.	Fainty.
Fall—see Dew.	Flop.
Famished.	Famelled—or clommed.
Fat, usually Hog's fat.	Scam.
Fatigued—utterly worn out, see Exhausted.	Forwearied — [also in several other dialects].
Faultfinder, a captious person (as in modern argot perhaps a "kicker").	Pickthanks.
Feeble.	Casualty—He's getting old and casualty now = He's getting old and feeble. Also

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VENUS AND ADONIS.	PLAYS.
	Peace is a very apoplexy, lethargy; mulled, deaf, “Coriolanus,” IV. v. 239.
	Forwearied in this, “King John,” II. i. 233.
	By smiling pickthanks and base newsmongers, “I Henry IV.,” III. ii. 25.

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VERNACULAR.	WARWICKSHIRE.
	Creechy, Crouchy, Croffing, or Fodder- ing.
Feed (verb).	Fother, Serve—The pigs are served (or foth- ered) = The pigs are fed.
Feel.	Find of—I find of thus foot irks me = I feel this foot paining me.
Feeling (noun).	Felth.
Feet.	Hummocks — Keep thy hummocks home = Keep your feet where they belong.
Fell.	Fall—We must fall that tree = We must cut down that tree.
Fellow (Especially a fel- low workman, or part- ner in a job).	Butty.
Fennel (and umbellifer- ous plants generally).	Kex or Keks [also in Sus- sex, Whitby, Mid-York- shire, and several other dialects].

## VENUS AND ADONIS.

## PLAYS.

For the table, sir, it shall  
be served in? "Merchant of Venice," III.  
v. 75.

Thistles, keeksies, burs,  
"Henry V.," V. ii. 52.

VERNACULAR.	WARWICKSHIRE.
Fetched.	Fet.
Fitches.	Vetches.
Fever.	Faver.
Field (when inclosed).	Close.
Fields.	Ground.
Fidget (verb), to worry one's self.	Fissle—with the fingers. Fither.
Fidget (verb), to worry another.	Roil.
Fine.	Perial—That's a perial nag now = That's a fine mount, or that's a beautiful saddle horse.
Finery—see Trinkets.	Bravery [also in several other dialects].
First milk (of a cow after calving).	Bisnings.

## VENUS AND ADONIS.

## PLAYS.

On, on, ye noble English,  
whose blood was fet  
from fathers of war-  
proof, "Henry V.,"  
III. i. 17.

Which grows here in my  
close, "Timon of  
Athens," V. ii.

With scarfs and fans  
and double change of  
bravery, "Taming of  
Shrew," IV. iii. 57.

VERNACULAR.	WARWICKSHIRE.
Fists.	Fises, Fisses.
Flail.	Nile.
Flatter (verb).	Claw—He claws 'un = He flatters me. [Also in several other dia- lects.]
Fledged.	Fleshy.
Fledgeling.	Batchling.
Flirt, to coquette.	Brevet, used probably only as a participle. She is flirting—she is brevetting.
Flogged (in school).	Breeches.
Flutter (verb).	Flicket.
Flower.	Flur.
Flower bed.	Flur, Knot.
Friendly.	Great. They be great this day = They are very friendly to-day.

## VENUS AND ADONIS.

## PLAYS.

If you forget your quies,  
your quæses, and your  
quods you must be  
preeches, "Merry  
Wives of Windsor," IV.  
i. 81.

VERNACULAR.	WARWICKSHIRE.
Fluent (over ready).	Limber—How limber your tongue is = How fluent (or talkative) you are.
Food.	Chuff (one full of food is called a chuff).
Food—in bad condition, especially meat.	Cag-mag.
Fond.	Partial to—I be so partial to onions = I am very fond of onions.
Fondle—see Caress.	Pither.
Fool—see Idiot, Simpleton.	Patch—(Wise says that loon means a mischievous or rascally fool; one who does intentional harm; in this latter sense common to a great many English north country and Scotch dialects; in the female, Gomeril).
Foolish—see Fool, Simpleton, Stupid.	Crudy.

VENUS AND ADONIS.	PLAYS.
	Me off with limber vows, "Winter's Tale," I. ii. 47.
	Hang ye, gorbelliéd knaves, are ye un- done? No, ye fat chuffs, "Henry IV.," II. ii. 94.
	I am not partial to in- fringe, "Comedy of Errors," I. i. 4.
	What patch is made our porter? "Comedy of Errors," III. i. 35. The patch is kind enough, but a huge feeder, "Merchant of Venice," II. v. 46. So were there a patch set on learning, to see him in a school, IV. ii. 32.
	It . . dries me there all the foolish and

VERNACULAR.	WARWICKSHIRE.
Forerunner, see Breeze, Herald.	Whiffler.
Foresee—to Anticipate. Also a noun—Fore- knowledge.	Forecast—What do ye forecast=What do you anticipate, or foresee.
Footstep.	Grise, Footstich.
Forthwith — see In- stantly.	Straight [also to several other dialects].

VENUS AND ADONIS.	PLAYS.
	crudy vapors, " 2 Henry IV.," IV. iii. 106.
	The deep-mouth'd sea, Which like a mighty whiffler 'fore the king, Seems to prepare his way, " Henry V.," Chorus to Act V.
	Alas! that Warwick had no more forecast, " 3 Henry VI.," V. i.
	I pity you—that's a de- gree to love—not a grise, " Twelfth Night," III. i. 135. Every grise of fortune is smoothed by that below, " Timon of Athens," IV. iii. 16. Say a sentence, which, as a grise or step may help these lovers, " Othello," I. iii. 200.

VERNACULAR.	WARWICKSHIRE.
Frail, unsafe.	Sidder — The ladder's sidder = The ladder is unsafe to stand on.
Forward, Brazen.	Fast—in a young woman.
Foul.	Frousty.
Foundered, Worthless.	Drummill.
Frail, unsafe (of a Horse only).	
Freckled.	Bran-faced.
Freeze (verb) — see Frozen.	Fry, Starve.
Frighten (verb).	Gallow.
Frenchman.	Mounseer (a corruption of Monsieur).
Frequent (in this sense of repetition) — see Plenty of, Abundance.	Old—There old work for him yet = There's plenty of work for him yet.

## VENUS AND ADONIS.

## PLAYS.

Lest the bargain should  
catch cold and starve,  
“Cymbeline,” I. iv.  
180.

The wrathful skies, gall-  
allow the very wander-  
ers of the dark,  
“Lear,” III. ii. 44.

If a man were porter of  
hell-gate, should have  
old turning the keys,  
“Macbeth,” II. iii. 2.  
We shall have old  
swearing, “M. of V.,”  
IV. iii. 16. Here will

VERNACULAR.	WARWICKSHIRE.
Frightened.	Frit—He's frit = He's frightened.
Frock (the garment worn by laborers, one gathered in by the waist).	Slop.
From.	Off—I bought um off Jones = I bought them from Jones.
Frozen.	Starved—Perished.
Full (stuffed).	Chock, Ched (more particularly with eating)—His bag was chock full = His bag was

## VENUS AND ADONIS.

## PLAYS.

be an old abusing of  
God's patience and the  
King's English, "Mer-  
ry Wives," I. i. 2; also  
"2 Hen. IV.," II. 4.  
"Much Ado," V. ii. 98.

Disfigure not his slop,  
"Love's Labor's Lost,"  
IV. iii. 58. Satin for  
my short cloak and  
slops, "2 Hen. IV."  
I. ii. 83. Salutation  
to your French slop,  
"Romeo and Juliet,"  
II. iv. 47. As a Ger-  
man from the waist  
downward, all slops,  
"Much Ado About  
Nothing," III. ii. 35.

VERNACULAR.	WARWICKSHIRE.
	very full, as chock as chock. As ched as ched = I have eaten all I want. My appetite is satisfied.
Fumaria (the rank class of weeds).	Fumatory.
Funnel.	Tun-dish.
Furrow—see Ridge.	Land.
Fuss—see Scrimmage.	Work — Bull-squilter — Fad. There'll be work agin that broken glass = There will be a fuss about that broken glass. Ees all in a work, or in a Bull-squilter = He is fussing or worrying or fuming.
Fussy.	Faddy. Ees a faddy old gaffer = He is a fussy old man.

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VENUS AND ADONIS.	PLAYS.
	The darnel, hemlock and rank fumatory, “Henry V.,” V. ii. 45. Crowned with rank fumiter and furrow weeds, “Lear,” IV. iv. 3.
	For filling a bottle with a tun-dish, “Measure for Measure,” III. ii. 182.
	Here’s goodly work! I would they were abed! “Coriolanus,” I. i. 56. A likely work that you should find it, “Othello,” IV. i., 156.

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VERNACULAR.	WARWICKSHIRE.
	<b>G</b>
Gadfly.	Brize [also in several other dialects].
Gain (verb).	Gets—My watch gets = My watch gains time.
Game, Sport.	Ecky.
Gander.	Gondered.
Gate.	Yat—Yat-pwust singin = talking over the gate-post— <i>i. e.</i> , saying different things to different persons; about equiv. to the Americanism, over the fence.
Gather (verb).	Gether.
Generally.	Mwist-an-ind.
Gaudy (smartly attired).	Spif, Spiffy.
Gentle (timid).	Soft—When applied to a girl it means gentle, timid, confiding; applied to a man it signifies dolt or idiot. A dialect synonym is cade. A gentle, lov-

VENUS AND ADONIS.	PLAYS.
	<p>The brize upon her, like a cow, "Ant. and Cleopatra," III. x. 14.</p>
	<p>For we are soft as our complexions, "Measure for Measure," II. iv. 138, and undoubtedly often used in this sense throughout the plays.</p>

VERNACULAR.	WARWICKSHIRE.
	able girl is a "pretty cade Jill."
Gentlemanly — see Respectable.	Still.
Getting on, Progressing.	Frogging. Owar's froggin? = How are you progressing?
Ghastly—see Horrible.	Unked.
Giddy.	Gidding.
Gimlet.	Nailpercer.
Girl—see Daughter.	Gell—Wench.
Gladly.	Lief—I'd lief go = I'd gladly go.
Glance, a (of the eye).	Blether, Flinch. I don't get a flinch from her = I don't get a glance from her.

VENUS AND ADONIS.	PLAYS.
	Perhaps so used in <i>Troilus and Cressida</i> , I. iii. The still and mental parts, or "a still and quiet conscience," "Henry VIII.," II. iii. 379.
	Used with "as"—always in the sense of willing in the plays. Mrs. Clark gives twenty cases in her "Concordance."

VERNACULAR.	WARWICKSHIRE.
Glide.	Glir.
Glimpse.	Blether.
Glean (Verb).	Leese: to Poke, is to glean a second or third time.
Gleaners.	Lazers.
Glutton.	Forty-guts.
Gnash—to grind the teeth.	Gnaish.
God-parents.	Gossips—They two are my gossips=They are my god-fathers or god-mothers.
Going on—Happening, transpiring.	Agate — What's agate? What is going on?
Good-for-Nothing, a— A worthless person.	Faggott. Sin' the faggot's come under her nose I doant get a flinch

VENUS AND ADONIS.	PLAYS.
	<p>Perhaps used in this sense in “Richard III.,” I. i. 83, “are mighty gossips in our monarchy.” Undoubtedly so used in the Christening scene, “Henry VIII.,” V. v. 13, My noble gossips, ye have been too prodigal.</p>

VERNACULAR.	WARWICKSHIRE.
	from her=since that good-for-nothing fellow has appeared, I don't get a glance from her.
Gorge, or stuff (to eat greedily), verb.	Stodge, Scrum—Don't scrum (or stodge) them crinks that a way=Don't eat those small apples so greedily.
Gosling—see Nestling.	Gull.
Gossip — see Tattler, Tale-bearer.	Pickthanks [also in Mid-Yorkshire, and various other dialects].
Grab, Clutch after (verb).	Clozen.
Grandfather.	Gaffer.
Gradually.	Inchmeal.
Grate (verb).	Race—Raced ginger= powdered or grated ginger.

## VENUS AND ADONIS.

## PLAYS.

Yond gull Malvolio  
is turned heathen,  
“Twelfth Night,” III.  
ii. 73.

Pickthanks and base  
newsmongers, “*i Henry IV.*,” III. ii. 25.

Make him, by inchmeal, a  
disease! “*Temp.*” II. 3.

A race or two of ginger,  
“*Winter’s Tale*,” IV.  
iii. 52.

VERNACULAR.	WARWICKSHIRE.
Greasy.	Glorry.
Great.	Girta.
Greensward—see Turf.	Grinsard.
Grin (verb).	Nicker.
Grub (verb).	Stock.
Grove, especially a small grove.	Dumble.
Grumbling.	Crak, Cag-mag. Her's on the Crake— Allers on the crake, or she's allers cagmaggin =She's always grumbling.
Guess—see Suppose.	Reckon (common in the Southern States of America).
Guide post.	Cross an' hands.
Gush, perhaps in the sense of to attack—	Pash.

## VENUS AND ADONIS.

## PLAYS.

Perhaps used in an obscene pun in "Two Gentlemen of Verona," III. i. 311. "What need a man care for a stock with a wench."

Thou wantest a rough pash and the shoots

VERNACULAR.	WARWICKSHIRE.
with either words or blows.	
Gusty—see Windy.	Hurden.
<b>H</b>	
Haggard (gaunt).	Clem gutted.
Halfpenny.	Meg.
Half-witted—see Wit-less, Dunce, Fool, Idiot, etc.	Sorry.
Hames (the iron fitting outside a horse collar).	Eames.
Handkerchief.	Muckkinder, 'Andker-cher.

## VENUS AND ADONIS.

## PLAYS.

that I have, "Winter's Tale," I. ii. 128.  
If I go to him with my  
armed fist I'll pash  
him o'er the face,  
"Troilus and Cres-  
sida," II. iii. 213.

And how, and why  
this handkercher was  
stained, "As You  
Like It," IV. iii. 98.  
I counterfeited to  
swoon when he showed  
me your handkercher,  
Idem, V. ii. 30. Good  
Tom Drum, lend me a  
handkercher, "All's  
Well that Ends Well,"

VERNACULAR.	WARWICKSHIRE.
Hand (of a child).	Donney.
Handle—(when a stick or pole).	Stock (of a mug or cup). Stale—Broom stale = broom handle; mop stale = mop handle; rake stale = rake handle.
Handful.	Ontle.
Handy—Easy, simple.	Gain. Allhalluns. That'll be the gainest way = That way will be the easiest.
Hangnail, also a Surety, or a Backer.	Backfriend.
Harass.	Harry.
Hard times.	Cold-crowdings.

VENUS AND ADONIS.	PLAYS.
	V. iii. 322. I knit my handkercher about your brows, "King John," IV. i. 42.
	Is it your will to make a stale of me? "Taming of the Shrew," I. i. 58. Had he none else to make a stale but me? "3 Henry VI.," III. iii. 260.
	A back friend, a shoulder clapper, "Comedy of Errors," IV. ii. 37.
	A proper man—Indeed he is so—I repent me much that I so hurried him, "Antony and Cleopatra," III. iii. 43.
	The idea of a cold day, as a day of misfortunes, appears current in the

VERNACULAR.	WARWICKSHIRE.
Hardy—See healthy.	Frem—Your plants do look frem = Your plants look vigorous (or hardy).
Harness (verb or noun).	Gear the horse=Harness the horse. Put on the gear=put on the harness.
Harvesters (persons who go from place to place to work during harvest.)	Cokers.
Hatchet.	Hook bill.
Have (auxiliary verb).	A'.
Head.	Yed.
Headstall (the headgear of a horse).	Mullen.

VENUS AND ADONIS.	PLAYS.
	play. It would make me cold to lose, "Timon of Athens," I. i. 93. It has lately appeared in the phrase "It's a cold day when I get left!" in U. S.
	Used in the sense of "trappings," "uniform," or "dress"; undoubtedly in the plays. Muscovites in shapeless gear, "Love's Labor's," V. ii. 364. I will remedy this gear ere long, "2 Henry VI.," III. i.

VERNACULAR.	WARWICKSHIRE.
Headstrong—see Obstinate.	Awkward.
Health (a condition of).	Liver-pin, Liver-vein, 'Ave drap more soop— t'll oil yer liverpin (or liver vein).
Healthy — see Hardy, Thriving.	Pert—He's quite pert to- day=He is in good health or spirits to- day. A lively, healthy child is called a “rile”; a weak or sickly old person is a “wratch”; a sickly child is a “scribe.” Applied to an animal, the adjective is <i>kind</i> — As, that cow aint <i>kind</i> =That cow doesn't thrive. Applied to plants, the adjective used is “ <i>frem</i> .”
Heap, to pile up (verb), syn., to accumulate grievances against an enemy.	Hudge (participle Hud- dled, Potched).

## VENUS AND ADONIS

## PLAYS.

By awkward wind from  
England's bank, " <sup>2</sup>  
Henry VI.," III. ii.  
83.

This is the liver vein,  
which makes flesh a  
deity, "Love's Labor's  
Lost," IV. iii. 74.

Glancing an eye of pity  
on his losses, that have  
of late so huddled on  
his back, " Merchant  
of Venice," IV. i. 28.  
I'll potch at him some  
way, or wrath or craft

VERNACULAR.	WARWICKSHIRE.
Heavy rain—see Rain-storm.	Heavens hard. Tempest.
Heavily.	Baulch.—Ecoom daown clommer (or baulch) =He fell heavily.
Heavily.	Clommer, only with the verb to tread, or walk. A steps clommer like =He treads heavily.
Hedge Sparrow.	Hedge Betty.
Heel Rake (the big rake that follows the harvesting wagon.)	Hellrak.
Heap.	Yup.
Hemlocks—see Fennel.	Kecks.
Helped—to help.	Holped.
Herald, one who goes before to announce.	Whiffler.

## VENUS AND ADONIS.

## PLAYS.

may get him, "Coriolanus," I. x. 15.

We were blessedly holp  
hither, "The Tem-  
pest."

The deep-mouthed sea,  
which like a mighty  
whiffler for the King,  
Seems to prepare his  
way, "Henry V.,"  
chorus to Act V.

VERNACULAR.	WARWICKSHIRE.
Herbs.	Yarbs.
Hermaphrodite.	Will-Jill.
Hers.	Shis'n—They be shisn dillings = Those are her little children.
High spirited.	Aunty—Stomachful.
Hindrance—see Draw- back.	Denial.
Hindside-before.	Assundbackward.
His.	His'n.

VENUS AND ADONIS.	PLAYS.
	<p>Stomach, in this sense, common enough in the plays. Enterprise that hath a stomach in't, "Hamlet," I. i. 103. My little stomach to the war, "Troilus and Cressida," III. iii. 220. Man of an unbounded stomach, "Henry VIII.," IV. ii. 34, etc.</p> <p>He's fortified against any denial, "Twelfth Night," I. v. 154. Be not ceased with slight denial, "Timon of Athens," II. i. 17. Make denials increase your services, "Cymbeline," II. iii. 53.</p>

VERNACULAR.	WARWICKSHIRE.
Hit (perfect of verb to hit).	Hot—I hot him=I have hit him.
Hoe (verb).	Hoove.
Hold (verb).	Haowt.
Home.	Whoam.
Horrible.	Unked—His leg is an unked sight=His leg is in a horrible condition (i. e., wounded or diseased). (Also dull, lonely, solitary, which see).
Horse (for riding).	Nag [but in every other English dialect].
Horse Hair in a horse's eye.	Courser's Hair.
Houses.	Housen [this old Saxon plural is used still in many words in War-

## VENUS AND ADONIS.

## PLAYS.

Gait of a shuffling nag,  
“*1 Henry IV.*,” iii. 1.  
135. Know we not  
Galloway nags? “*2  
Henry IV.*,” II. iv.  
205.

Much is breeding, which,  
like the courser’s hair,  
hath yet but life, and  
not a serpent’s poison,  
“*Antony and Cleo-  
patra.*” I. ii. 200.

VERNACULAR.	WARWICKSHIRE.
	wickshire, such as Hosen, plural of hose, etc.].
However.	Howsomdever or Weever (both forms are used).
Human Being.	Christian.
Hungry.	Famelled.
Hurrying, Bustling.	Pelting—E saw im go pelting by=I saw him hurrying by.

## VENUS AND ADONIS.

## PLAYS.

Howsomever their  
hearts are severed in  
religion, their heads  
are both one, "All's  
Well that Ends Well,"  
I. iii. 56.

It is spoke as a Chris-  
tian ought to speak,  
"Merry Wives of  
Windsor," I. i. 103.

The more pity that great  
folks should have  
countenance in this  
world to hang or  
drown themselves  
more than their even  
Christian, "Hamlet,"  
V. i. 32.

Every pelting petty offi-  
cer, "Measure for  
Measure," II. ii. 112.  
Have every pelting  
river made so proud,  
that they have over-  
borne their continents,  
"Midsummer Night's

VERNACULAR.	WARWICKSHIRE.
Hurry (verb).	Nip.
Husk (verb).	Leam.
Husk (verb).	Hud—Leam.
<b>I</b>	
Idiot—see Fool, Ignoramus, Supernumerary.	Geck—Patch.
Idle (verb)—see Loiter.	Mess—Doant mess along = Don't idle by the way.

## VENUS AND ADONIS.

## PLAYS.

Dream," II. i. 91. We have pelting wars, "Troilus and Cressida," IV. v. 267.

The most notorious geck and gull that e'er invention played on, "Twelfth Night," V. i. 35. To become the geck and scorn o' the other's villany, "Cymbeline," V. iv. 67.

Thou scurvy patch! "Tempest," III. ii. 71. What patch is made our porter? "Comedy of Errors," III. i. 36. The patch is kind enough, but a huge feeder, "Merchant of Venice," II. v. 46.

VERNACULAR.	WARWICKSHIRE.
Idler.	Feeder—They're a' feeders = They are idlers, good-for-nothing persons. [Also in several other dialects.]
Idling.	Gogging — goggitting. Widdin about—Play.
Ignoramus—see Fool.	Idiot, Patch.
Illegitimate Child—see Bastard.	Wench.
Immediately—see Presently, Instantly.	Awhile—Crack, Quickstitch = You'd best do job quickstitch = You had better go at that job at once.
Improperly.	Out of—To call a man out of his name = To give his name improperly.
Image—see Model.	Mortal—Ees mortal moral o's gaffer = He is the exact image of his grandfather.

## VENUS AND ADONIS.

## PLAYS.

I will your very faithful  
feeder be, "As You  
Like It," II. iv. 99.  
The tutor and the  
feeder of my riots,  
"2 Henry IV.,"  
V. v.

And death shall play  
for lack of work,  
"All's Well that Ends  
Well," I. i. 24.

VERNACULAR.	WARWICKSHIRE.
Incite—see Induce.	Kindle.
Inconvenient.	Illconvenient.
Indigestion.	Repeat—I repeat tha mutton = I cannot digest mutton.
Industrious.	Work-brittle—Es work-brittle knaaps = He is an industrious young man.
Induce—see Instigate, Urge.	Kindle—I'll kindle him = I'll induce (or prevail upon) him to do it. [Also in South Yorkshire and several other dialects.]
Impudent (in malicious sense).	Gallus— <i>i. e.</i> , Gallows—a gallows face = A face of one who, being born to be hung, will not be drowned.
Indecision.	Iffin and Offin.
Infant—very small.	Lug-tit.
Infirm.	Tottery.
Injure ( <i>i. e.</i> , to carelessly injure by handling).	Gawm.

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VENUS AND ADONIS.	PLAYS.
	<p>But that I kindle the boy thither, "As You Like It," I. i. 179. Used in Wyclif's translation of Bible, Luke, iii. 7.</p>
	<p>He hath no drowning mark upon him, his complexion is perfect gallows, "Tempest," I. i. 32.</p>

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VERNACULAR.	WARWICKSHIRE.
Intercourse, Familiarity —see Talk.	Scrawl, Truck—I'll 'ave no truck wi' um = I will have no inter- course with him.
Instantly.	Awhile—see <i>remarks</i> post, under Quickly.
Instigate (in the sense of to stir up a quarrel, to bring on a fight).	Tarre.
Interfere (verb).	Meddle and make—I'm not going to meddle an' make = I'm not going to interfere.

## VENUS AND ADONIS.

## PLAYS.

To it lustily awhile,  
"Two Gentlemen of  
Verona," IV. ii. 25.

And like a dog that is  
compelled to fight,  
snatch at his master  
that dothe tarre him  
on, "King John," IV.  
i. 117. Pride alone  
must tarre the mastiffs  
on, as 'twere their  
bones, "Troilus and  
Cressida," I. iii. 392.  
And the nation holds  
it no sin to tarre them  
to controversy,  
"Hamlet," II. ii. 3-70.

I will teach a scurvy  
Jack-priest to meddle  
an' make (written  
"or"), "Merry  
Wives of Windsor," I.  
iv. 116. The less you  
meddle or make with  
them the better,  
"Much Ado about  
Nothing," III. iii. 55.

VERNACULAR.	WARWICKSHIRE.
Invention—Any clever contrivance.	Morum.
Irregularly.	Fits and girds.
Irritate (verb).	Rifle.
Intestines.	Innards—I'm that bad in my innards = I'm suffering internally.
<b>J</b>	
Joram	Jordan.
Juice.	Vargis.
<b>K</b>	
Key.	Kay.
Kiss.	Smudge — Doher face.

## VENUS AND ADONIS.

## PLAYS.

For my part I'll meddle and make no further, "Troilus and Cressida," I. i. 14.

When Arthur first in court—Empty the Jordan! "2 Henry IV.," II. iv. 37. They will allow us ne'er a Jordan, "1 Henry IV.," II. i. 22.

VERNACULAR.	WARWICKSHIRE.
Kindle.	Make = Make the fire = Kindle the fire.
<b>L</b>	
Lack—see Spare.	
Laid—see Lay.	Lodged.
Lambkin—see Yearling.	Earling—Teg, Baalam (probably Baa-lamb).
Lands outlying.	Grounds.
Lane—see Passage.	Chewer, or Entany—or Sling (all three words are common).
Lay (verb).	Lodge—The corn is lodged = The corn is laid. [Also in Kent, Surrey, Sussex, and Westmoreland dialect.]
Lazy.	Stiving.

## VENUS AND ADONIS.

## PLAYS.

Though bladed corn be  
lodged, and trees,  
“Macbeth,” IV. i. 55.  
Summer’s corn by  
tempest lodged, “<sup>2</sup>  
Henry VI.,” III. ii.  
176.

That all the earlings  
which were streaked  
and pied, “Merchant  
of Venice,” I. iii. 80.

VERNACULAR.	WARWICKSHIRE.
Lard.	Scam.
Layer.	Stelch.
Large — see Commodious, Roomy.	Roomthy.
Lean (verb), Incline.	Teel — Teel th' dish against sock to draw = Lean the bowl against the sink to drain.
Lease (verb)—To hire or rent.	Set—I reckonth' ows be all set now = I suppose the house is already rented.
Leaky.	Giggling—Tha's a giggling boot = That is a leaky boat.
Leavings — see Remnants.	Orts—I don't stan' to eat their orts = I don't have to eat their leavings.

VENUS AND ADONIS.	PLAYS.
	<p>The fractions of her faith, orts of her love, "Troilus and Cressida," V. ii. 158. Some slender ort of his remainder, "Timon of Athens," IV. iii. 400. One that feeds on abjects, orts, and imitations, "Julius Cæsar," IV. i. 37.</p>

VERNACULAR.	WARWICKSHIRE.
Lecherous—see Bedfellow.	Forum.
Lechery—see Concupiscence, Amorous.	Horning—Alluding to cuckoldry, mostly.
Lid.	Stopliss—a Pwut-lid = The lid of a pot.
Lie (verb) — To lie down.	Lig.
Lifetime.	Puff—I neer seen sich things my puff = I never have seen the like in my lifetime.
Lights (the liver and lights of a sheep).	Pluck.
Likely.	Like—I was like to fall = I was likely to fall.
Lilac.	Laylock.
Litter (noun or verb).	Farry.
Live from hand to mouth (verb) — To contrive, to worry along.	Raggle (or scrabble)—I can raggle along = I can manage to get along.

## VENUS AND ADONIS.

## PLAYS.

'Twas thought you had  
a goodly gift in horn-  
ing, "Titus and An-  
dronicus," II. iii. 67.

Ay'll do gud service, or  
ay'll lig i' the grund  
for it, "Henry V.,"  
III. ii. 124.

Used as an adverb con-  
tinually in the plays.

VERNACULAR.	WARWICKSHIRE.
Lively—see Healthy.	Peart.
Litter (in the sense of Confusion)—see Mess.	Lagger, or Caddle.
Litter—to bring forth young.	Kindle.
Loaf.	Batchling (more properly freshly baked loaf).
Lock-keeper (on a canal).	Rodney.
Log.	Cleft.
Loiter--To idle, to waste time.	Lobbat—Perhaps from Lobby, a loitering place. Mess—Her's only mess-ing about home=She's idling or loitering, and accomplishing noth-ing, about the house. A loiterer is a logger-head.
Look (imperative verb).	Akere!
Lordling—A young Lord or “Boss”—anyone in authority; most large-	Nab, Nob. My Nabs.

VENUS AND ADONIS.	PLAYS.
	As the cony that you see dwell where she is kindled, "As You Like It," III. ii.
	You loggerheaded and unpolished grooms, "Taming of the Shrew," IV. i. 28.
	Perhaps we find here an early source of the very common modern

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VERNACULAR.	WARWICKSHIRE.
ly, if not always, used in sarcasm, for an intrusively imperious person. Perhaps derived from <i>Neb</i> , a beak (of a bird) or prominent nose on a man—see <i>Beak</i> .	

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## VENUS AND ADONIS.

## PLAYS.

argot, "His Nibs," applied to a chief, or "boss" or superior person—anyone in authority. But the word "Nibs" is so evidently a corruption of Knave, the German Knabe—the allusion being to the knave in the pack of cards (called "the nob" in Cribbage)—that the forced derivation is quite unnecessary. "I would not be Sir Nob in any case," says Faulconbridge ("King John," I. i. 147). There is also the Icelandic Snapr, an idiot, ignoramus, and the Scotch Snab, a cobbler, which are invidious terms. But there are, on the other hand, those who eschew any pedantry at all in the matter, and claim that "Nob" is simply a contemptuous abbreviation of "Noble." In Warwickshire the phrase is sometimes

VERNACULAR.	WARWICKSHIRE.
Lonely—Lonesome.	Unked.
Look (a glance).	Flinch.
Loosened.	Roxed.
Long Story.	Pedigree—I heard old pedigree or that this day = I was told all about it at great length to-day.
Lounge (verb).	Lunge—What's the odds if I lunge or kneel? = What's the difference whether I kneel or lean forward on my elbows?
Luncheon (especially a workman's luncheon).	Bait.

## VENUS AND ADONIS.

## PLAYS.

My Nabs—as “I had suspicions as ‘e took some a thū eggs, so I took un ‘id [hid] myself in the ‘ens’-roost, an’ I just ketched my nabs in thū act.”

Can Oxford, that did ever fence the right, now buckler falsehood with a pedigree? “3 Henry VI.,” III. iii. 99.

VERNACULAR.	WARWICKSHIRE.
Lurk—to loiter secretly —see Loiter — or to lurk as a disease—see Sapless.	Mose (perhaps a lack of marrow).
<b>M</b>	
Mad.	Off is yed— <i>i. e.</i> , off his head.
Magpie.	Maggit.
Manage—see Contrive.	Raggle—Scrabble.
Mangle (verb).	Mollicrush.
“Mare’s Nest.”	Nothingnest—Ees been an fund a nothin’ nest, is exactly equivalent to the proverb, to find a mare’s nest.
Market.	Mop.
Marriage, A Certificate of.	Lines.
Married Man, A—see Mister.	
Marshy (soft, sloppy).	Flacky.

## VENUS AND ADONIS.

## PLAYS.

And like to mose in the  
chine, "Taming of the  
Shrew," III. ii. 51  
(apt to lurk in the  
spine).

VERNACULAR.	WARWICKSHIRE.
Mason.	Massenter.
May.	Maun—I maun an' I maunt = I may and I may not.
Me.	'Un—Don't claw 'un = Don't flatter me.
Meadow.	Lezzow.
Mean (stingy).	Near.
Medicine—A remedy or potion.	Doctor's stuff—Phisiken stuff—when for animals it is drink, or drench.
Medlar.	Open-arse.
Meddler—see Busybody.	
Mend, Repair (verb).	Codge—To mend clothes only—but see Miser.
Mess—Disorder, a muddle, a litter.	Lagger—Caddle, Mugger.
Mid-lent Sunday.	Mothering Sunday (because girls out at service were usually allowed to spend that Sunday at home).

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VENUS AND ADONIS.	PLAYS.
	<p>And we have done but greenly in hugger- mugger to inter him, “Hamlet,” IV. v. 84.</p>

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VERNACULAR.	WARWICKSHIRE.
Milking (noun).	Meal — Cow <i>giv</i> ten quarts mawning meal = That cow's morning milking amounted to ten quarts.
Milkteeth.	Peggins.
Mild (in the sense of gentle).	Cade—A pretty cade Jill = a soft, lovable girl.
Miller (keeper of a mill).	Millud.
Minnow.	Soldier.
Miry (sloppy, soft)—see Muddy.	Flacky—Slobbery. [Also East Norfolkshire.]
Mix—to mix up, disarrange, muddle, or (perhaps) neglect.	Slobber.
Mischievous—see Troublesome, and distinction noted thereunder.	Anointed, <i>u n l u c k y</i> — He's an anointed (or unlucky) rascal = He's a mischievous rascal (innocently mischievous) = Mischiefful; maliciously mischievous is usually gammilts.
Miser.	Codger.

VENUS AND ADONIS.

PLAYS.

Slobber not business for  
my sake, Gratiano,  
“ Merchant of Ven-  
ice,” II. viii. 39.

When you shall these  
unlucky deeds relate  
(?), “ Othello,” V. ii.  
344. Some ill, un-  
lucky thing, “ Romeo  
and Juliet,” V. iii.  
137.

VERNACULAR.	WARWICKSHIRE.
Mock—to make derisive faces at one.	Mop an' mow.
Modest—see Timid.	Soft—Smock-faced, as soft as an empty pocket = very timid.
Mole.	Oont.
Money.	Brass.
Mortar.	Grout.
Morsel.	Bittock — Skurruck or Scrump, Spot—Hast a mossel o' backy? Na, lad, I aint got a skurruck. Gi' me a spot o' drink. A <i>spot</i> is perhaps a smaller portion

## VENUS AND ADONIS.

## PLAYS.

Flibbertigibbett of mopping and mowing,  
“King Lear,” IV. i.  
64.

Each one tripping on his toe—will be here with mock and moe,  
“Tempest,” IV. i. 47.

Brass, cur! Thou damned and luxurious mountain cur, offer’st me brass? “Henry V.,” IV. iv. 19. (Provide neither gold, nor silver, nor brass in your purses, Mat. x. 9.)

VERNACULAR.	WARWICKSHIRE.
	than a skurruck, and a skurruck than a bit-tock.
Model.	Moral—E's the mortal moral o's dad = He is the very image of his father.
Moment (an instant of time).	Stitchwhile—It takes me every stitchwhile to mind the reklin = It takes me every moment to watch that child.
Moth.	Hodbowldud.
Mottled, or pox-marked, <i>syn.</i> , a scurvy fellow.	Measeled — G e r m a n mase, masel, a speck, or knot in trees.
Move along (verb)—In the sense of "Clear out," "Be off with you."	Budge—Come noo, you budge! = Move along at once!
Mouth.	Tater-trap.

## VENUS AND ADONIS.

## PLAYS.

While thou, a moral fool,  
sits still, "Pericles,"  
II. i. 39.

So shall my lungs coin  
words till their decay  
against these measles,  
"Coriolanus," III. i.  
III.

You shall not budge,  
"Hamlet," III. iv.  
Must I budge? "Ju-  
lius Cæsar," IV. iii.  
44. I'll not budge an  
inch, "Taming of the  
Shrew," Induction (and  
in several other places).

VERNACULAR.	WARWICKSHIRE.
Mouthful—see Expectorate, Drop.	Gob.
Move (verb).	Rim.
Moving (to move from one house to another).	Rimming—We be a rimming o' Monday = We move to a new house on Monday.
Move off (imperative).	Budge.
Mister (Mr.).	Master (common to various English dialects)—In Sussex it means a married man, unmarried men being addressed by their given names.
Mrs.	Missus.
Muddy (sloppy).	Slobbery — [Also East Norfolkshire].

## VENUS AND ADONIS.

## PLAYS.

Budge, says the fiend,  
Budge not, says my  
conscience, "Merchant of Venice," II.  
ii. 20. Must I budge?  
Must I observe you?  
"Julius Cæsar," IV.  
iii. 44.

I will sell my dukedom,  
to buy a slobbery and  
dirty farm, "Henry  
V.," III. v. 12.

VERNACULAR.	WARWICKSHIRE.
Muddy (verb)—To soil with one's feet.	Traipse.
Muffle.	Buff—To buff the bell = to muffle the bell.
Mug (especially a small mug).	Tot.
Musical Instrument.	Music (as applied to all instruments alike).
Must.	Mun—I mun do it = I must do it.
Mutter, grumble (verb).	Chaunter.
<b>N</b>	
Narrow.	Slang.
Nasty.	Frousty.
Near (personal proximity).	Anigh — Don't come anigh me = Don't come near me.
Near (in place or position).	Agin—He lives just agin us = He lives handy

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VENUS AND ADONIS.	PLAYS.
	<p>With musics of all sorts, “All’s Well,” III. vii. 40. And let him ply his music, “Hamlet,” II. i. 75.</p>

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VERNACULAR.	WARWICKSHIRE.
	to, or handy to us; or, He lives near us.
Nearly.	Handy to—In quantity (in the sense of nearly equal)—That bit of ground is handy to twenty pole = That piece of land is nearly twenty rods long.
Neatly (properly).	In print—E' potched it in print = He piled it up neatly.
Needle.	Neeld.
Neighborhood.	Hereabouts.
Nervous.	Pathery.

## VENUS AND ADONIS.

## PLAYS.

I love a ballad in print  
o' life, "As You Like  
It," V. iv. 74. I will  
do it, sir, in print,  
"Love's Labor's  
Lost," III. i. 173.

With her needl com-  
poses nature's own  
shape, of bud, bird,  
branch, or berry, "Per-  
icles," Gower to Act  
V. Change their needls  
to lances, and their  
gentle hearts, "King  
John," V. ii. 152.

I do remember an apoth-  
ecary, and hereabouts  
he dwells, "Romeo  
and Juliet," V. i. 38.

VERNACULAR.	WARWICKSHIRE.
Nestling—An unfledged bird, a gosling.	Gull.
Nimble (in the sense of deceitful).	Limber.
Noise—Noisy.	Blearing, Blunder—Blundering—H'a done that blundering=Stop that noise.
None—no one.	Nobody.
Nonsense.	Flothery.
Nostrils.	Noseholes.
Nose—(noun).	Conk.
Not.	Na—Used as a suffix, as shanna = Shall not. Shouldna=Should not. Doesna = Does not. Hadna = Had not. Wouldna (sometimes wotna) = Would not, etc.
Not (is not).	Yent—He yent yourn= He is not yours.
Not (not so much as).	Noways — Her's never

## VENUS AND ADONIS.

## PLAYS.

Lord Timon will be left  
a naked gull, "Timon  
of Athens," II. i. 31.

Put me off with limber  
vows, "Winter's  
Tale," I. ii. 47.

(The word "blunder"  
does not occur in the  
plays or poems in any  
sense whatever.)

Nerrun.

VERNACULAR.	WARWICKSHIRE.
	(or noways) a bonnet=She has not so much as a bonnet.
Noted—see Celebrated.	Deadly—He's deadly for church-going=He is noted for church-going.
Notions—see Whim.	Megrims—It's a pity she do take such megrims into her head=It's a pity she has such notions.
Notorious.	Nineted—a ninety-bird is a notorious scamp or scoundrel.
Nudge (verb)—To touch with the elbow.	Dunch.
Numerous (any large number).	A sight of—There was a sight of people=There were a great many people.
Nursed (a female nursed by her young).	Lugged.
O	
Oaf—see Clown.	Yawrups.

## VENUS AND ADONIS.

## PLAYS.

I am as melancholy as a  
gib cat or a lugged bear.  
“*I Henry VI.*,” I. ii. 34.

VERNACULAR.	WARWICKSHIRE.
Oats.	Wuts.
Obeisance—see Curtsey.	Obedience.
Obstinate — see Head-strong.	Awkward—A Standy— A standy=an obstinate person.
Occasion (a pretext).	Call—He han't no call to do it=He has no pretext for doing it.
Odds and ends — see Rubbish.	Bits and bobs.
Of.	In or on—They be just come out in school— They have just come out of school.
Offal.	Sock, Pelf (vegetable).
Often — (as often as necessary).	Every hands while.

## VENUS AND ADONIS.

## PLAYS.

Twice by awkward  
wind from England  
Drove back again,  
"2 Henry VI.," III. ii.  
83. 'Tis no sinister nor  
no awkward claim.  
"Henry V.," II. iv. 85.

Many thousand on us.  
"Winter's Tale."  
Would I were fairly  
out on't., "Henry  
V.," III. He cannot  
come out on's grave,  
"Macbeth."

VERNACULAR.	WARWICKSHIRE.
Often.	Many a time and oft.
Once.	Aince—Aince a whiles=Once in a while.
One-eyed.	Gunner.
Open (verb, imperative, in the sense of unfasten) or, possibly, to open and shut — see Shut.	Dup—Dup the door = Unfasten the door.
Opportunity.	Chancet.
Opposite (in place).	Anant—He lives anant here=He lives opposite, or across the road from here.
Opposite.	Annenst.
Oration, or Narration.	Preachment.

## VENUS AND ADONIS.

## PLAYS.

Signor Antonio, many a time and oft, on the Rialto, have you rated me, "Merchant of Venice." Many a time and oft have you climbed up to walls, "Julius Cæsar," I. i.  
42.

And dupped the chamber door, "Hamlet," IV.  
v. 53.

And make a preaching

VERNACULAR.	WARWICKSHIRE.
Ordinary.	Arnary—in the Western United States “ordinary.”
Ordural, a privy.	Dunnekin.
Ornament (verb). See decorate.	Dizzen. Tiddivate.—‘O, 'e's gwun a-kwerten', I ricken, fur 'e put on 'is tuther 'at un coowut, un tiddivated hisself up a bit.’
Ours.	Ourn.
Ourselves.	Oursens.
Outlook, Prospect.	Look-out.
Overbearing.	Masterful.
Overcome—(in the sense of survive, “get over the effect of.”)	Overgo, or overget—I shan't overget it = I shall not get over the effects of it.
Over-ripe.	Roxy.

## VENUS AND ADONIS.

## PLAYS.

of your high descent.  
“ 3 Henry VI.,” I. iv.  
172.

Overgo thy plaints and  
drown. “ Richard  
III.,” II. ii. 61.

VERNACULAR.	WARWICKSHIRE.
<b>P</b>	
Pail, Bucket.	Piggin.
Painful.	Teart—The wind's teart this mawnin = The wind is painfully sharp this morning.
Pale (see wan).	Wanny.
Paltry, insignificant, not worth mentioning.	Nigglin, Picksniff.
Pant (verb).	Pantle.
Pansy (the wild variety).	Love-in-idleness.
Parish.	Field—That bit lies in Alkerton field=That land is in Alkerton parish. [Also in York- shire and several other dialects.]
Part (verb) — To part company, depart, sepa- rate.	Shog off—We'll shog off =We'll part company now and journey to- gether no further.

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VENUS AND ADONIS.	PLAYS.
	<p>And maidens call it love in idleness.— “Midsummer Night’s Dream,” II. i. 169.</p> <p>Shog off. I would have you solus, “Henry V.,” II. i. 48. Shall we shog? “Henry V.,” II. iii. 48.</p>

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VERNACULAR.	WARWICKSHIRE.
Particular.	Choice — He's very choice over his victuals =He's very particular as to what he eats.
Parsley (and umbelliferous plants generally).	Kex or kecks.
Part company. See separate.	Shog.
Passage.	Chewer—Her lives up the chewer=She lives in a narrow passage.
Passionate.	Franzy — the master's such a terrible franzy man=The master is a very passionate man.
Pasture.	Lay—A small pasture is a Donkey Bite.
Pasturage.	Joisting—What must I pay for this joisting=What must I pay for this pasturage.
Peacod (unripe).	Squash.

VENUS AND ADONIS.	PLAYS.
	Shall we shog? "Henry V.," II. iii. 48.
	How like methought I was to this kernel, This squash, "Winter's Tale," I. ii. As a squash is before a

VERNACULAR.	WARWICKSHIRE.
Pea-Finch.	Picod.
Peakéd (see pinched, wan).	Pickéd—(Pronounced as a dissyllable).
Pebble.	Pibble.
Peck.	Stock.
Peculiarities (see notions, whim).	Megrims—She has her own megrims=She has her own notions or peculiarities.
Peevish.	Frecket—A's got 'er frecket frock on=she is peevish.
Pedlar.	Heggler.
Peep (verb).	Peek.
Peevish.	Purgy.
Pendulum.	Pendle.

## VENUS AND ADONIS.

## PLAYS.

peascod, "Midsummer Night's Dream," I. v. 166, Idem, III. i. 191.

What need a man for a stock with a wench,  
"Two Gentlemen of Verona," III. i. 311.

VERNACULAR.	WARWICKSHIRE.
Perfect (verb)—in the sense of put into good order — good condition.	Fettle.
Perhaps.	Happen—Happen it 'll be a long time=Perhaps it will be a long time.
Perplex.	Mither.
Perspiration—Sweat.	Muck.
Piecemeal, Piecework or Stint.	Grit—To do work by the grit=To do work little by little.
Persuade.	Hamper.
Pet, a fit of passion.	Fantey.
Pickle, Preserve (verb).	Maislin.
Pig.	Shug.
Pilfer.	Couge.
Pimple, boil, pustule.	Quat.

VENUS AND ADONIS.	PLAYS.
	Fettle your fine joints 'gainst Thursday next, "Romeo and Juliet," III. v. 152.
	She'll hamper thee and dandle thee like a baby, "2 Henry VI.," I. iii. 148.
	I have rubbed this young quat, almost to the sense, "Othello," V. i. 11.

VERNACULAR.	WARWICKSHIRE.
Pinafore, see Apron.	Pinny.
Piebald.	Skewebald.
Pinch.	Pinse.
Pincers.	Pinsens.
Pitchfork.	Shuppick.
Pinched (attenuated or emaciated, sickly, unhealthy looking). See Healthy.	Pickéd—Pronounced as a dissyllable. A weak, sickly-looking child is a scribe, as opposed to a rile, a healthy-looking child.
Pity, or shame (in the sense of “too bad”).	Poor tale—It's a poor tale ye couldn't come =It's a pity you couldn't come.
Plenitude (see below).	
Plentiful.	Don't share.
Plenty of — plenitude (see Frequent).	Old—There's been old work to-day=There's been plenty of work to-day.

VENUS AND ADONIS.	PLAYS.
	<p>Leave your desires, and fairies will not pinse you, "Merry Wives of Windsor," V. v. 137.</p>
	<p>By the mass, here will be old Utis (a plentiful or extraordinary celebra- tion of any festival. <i>Ujis</i> is the octave of</p>

VERNACULAR.	WARWICKSHIRE.
Pliant, supple (in sense of insincere).	Limber.
Plover.	Bennet.
Plummet.	Pline, or Plumbob, to make anything plumb is to pline it.
Posts.	Posses, Edge—Posses= Hedge posts.
Potatoes.	Spuds.
Pothook.	Crow.
Pound, to belabor — (verb).	Pun—Leather—Quilt— A'll pun—or leather, or quilt 'un = I will thrash him.
Pout (verb), see Peevish.	Glout or glump.

VENUS AND ADONIS.	PLAYS.
	any feast), " 2 Henry IV.," II. iv. 21. Yonder's old coil at home ( <i>i. e.</i> , Plenty of trouble or confusion), " Much Ado about nothing." V. ii. 98.
	You put me off with limber vows, " Winter's Tale," I. ii. 47.
	He would pun him into shivers with his fist. " Troilus and Cressida," II. i. 42.

VERNACULAR.	WARWICKSHIRE.
Precocious, Bright.	Fierce, of a very young child—or infant.
Prevalent.	Brief—The fever's brief now = The fever is prevalent at present.
Pride—courageous, see Proud.	Stomachfulness.
Private Entrance, side-door.	Foredraft.
Pregnant.	Childing. Hers childing = She is pregnant.
Presently.	Awhile—I'll do it presently—To do a thing presently, in the sense of <i>as soon as evening</i>

## VENUS AND ADONIS.

## PLAYS.

A thousand businesses  
are brief in hand,  
“King John,” IV. iii.  
158.

That furious Scot can  
vail his stomach,  
“2 Henry IV.,” I. i.  
129. Which raised in  
me an undergoing  
stomach to bear up,  
“Tempest,” I. ii. 157.  
They have only stom-  
achs to eat and none  
to fight, “Henry V.,”  
III. vii. 166. He was  
a man of unbound-  
ed stomach, “Henry  
VIII.,” IV. ii. 3.

The childing autumn—  
“Midsummer Night’s  
Dream,” II. ii. 112.

In such passages as the  
following,—“Soon at  
five o’clock I’ll meet  
with you,” (“Com. of

VERNACULAR.	WARWICKSHIRE.
	<i>comes</i> , appears on good authority to be to do a thing <i>soon</i> .

## VENUS AND ADONIS.

## PLAYS.

Errors," I. ii. 26); "Soon at supper shalt thou see Lorenzo," ("Mer. of Ven.," II. iii. 5); "Come to me soon at after supper," ("Rich. III.," IV. iii. 31); "You shall bear the burden soon at night," ("Romeo and Juliet," II. v. 78); "We'll have a posset for 't soon at night," ("Merry Wives," I. iv. 8), and a dozen more, it is evident that "soon" has other meaning than "in a short time." Antipholus bids his servant go to the inn.

"The Centaur, where we host,  
And stay there, Dromio, till I  
come to thee;  
Within this hour it will be  
dinner time."

He then invites his friend, the First Merchant, to dinner:

"What, will you walk with me  
about the town,  
And then go to my inn, and  
dine with me?"

VERNACULAR.	WARWICKSHIRE.

## VENUS AND ADONIS.

## PLAYS.

To which the Merchant replies:

“ I am invited, sir, to certain merchants,  
Of whom I hope to make much benefit ;  
I crave your pardon. Soon at five o'clock,  
Please you, I'll meet with you upon the mart,  
And afterward consort you till bed-time.”

Now, bearing in mind that noon is the universal dinner-hour in Shakespeare, six hours must intervene ere they meet again, which could hardly be called “soon.” An examination of the other passages will present the same inconsistency. Halliwell's “Dictionary of Archaic and Provincial Words” tells us that in the West of England the word still signifies “evening”; and Mr. Laughlin says that Gil, a contemporary of Shakespeare, a headmaster of St. Paul's

VERNACULAR.	WARWICKSHIRE.
Prevent, Hinder, Postpone.	Backer--This coowd 'll backer 'is coomin = This cold weather will prevent (or postpone) his arrival.
Produce, induce—see Induce, Reason.	Kindle.
Probabilities.	Lections—There be no lections o' rain=there is no probability of its raining.
Procrastination, Delay.	Burning daylight.

## VENUS AND ADONIS.

## PLAYS.

School, declares that the use of "soon" as an adverb, in the familiar sense of "be-times," "by and by," or "quickly," had, when he wrote, been eclipsed with most men by an acceptation restricted to "night-fall."

We burn daylight! here  
read! read! read!  
"Merry Wives of  
Windsor," II. i. 59.  
Come, we burn day-  
light, "Romeo and  
Juliet," I. iv. 43.

VERNACULAR.	WARWICKSHIRE.
Prolific.	Kind—also perhaps the word has come to be used in the sense of easy virtue.
Prod, Poke, with a stick or sword.	Bodge. Job.
Properly.	A'Form (pronounced faum) — We sing it a'form = We sing it properly.
Prophecy.	Forecast.
Prodigal, carelessly.	Random.
Prosecute.	Persecute—He was persecuted for larceny= He was prosecuted for larceny.

VENUS AND ADONIS.	PLAYS.
	Is she kind as she is fair? For beauty lives by kindness, "Two Gentlemen of Verona," IV. ii. 44. Your cuckoo sings by kind, "All's Well that Ends Well," I. iii. 67. In doing the deed of kind, "Merchant of Venice." I. iii. 86.
	Alas that Warwick had no more forecast, "3 Hen. VI.," V. 7.
	The great care of goods at Random left, "Comedy of Errors," I. i. 43.

VERNACULAR.	WARWICKSHIRE.
Prospect, outlook.	Lookout.
Prosperous.	Smartish (adjective and adverb).
Prosperously.	I'm getting on smartish =I am prospering (or doing well). Un's smartish a'day= He is prosperous at present.
Protected (see Shelter-ed).	Burrowed.
Proud—see Stalk.	Flash, stomachful.
Provide (verb). Also in	Forecast—He forecast it

## VENUS AND ADONIS.

## PLAYS.

Stomach is used for Pride frequently in the plays, and the two meanings of the word are employed constantly for puns: To some enterprise that hath a stomach in 't, "Hamlet," I. i. 100. He was a man of an unbounded stomach, "Henry VIII.," IV. ii. 34. They have only stomachs to eat and none to fight, "Henry V.," III. vii. 166.

VERNACULAR.	WARWICKSHIRE.
sense of foresee. Which see.	=He provided for it beforehand.
Provoke (verb). See Tempest.	Urge—That 'oman do urge me so=That wo- man always provokes me.
Provoked.	Mad as mad.
Pry (verb).	Brevitt—I've brevitted thraow all them drahrs an' I caunt find 'im. 'E'l get nuthin' from we, it's uv no use far 'im to come brevittin' about ower place.
Pry (verb).	Toot.
Pudding or Dough.	Duff.
Pull.	Pug.
Pummel (verb). See Be- labor.	Pun.
Punishment.	Piff.

## VENUS AND ADONIS.

## PLAYS.

Urge not my father's  
anger, "Two Gent.  
of Verona," IV. iii.  
27.

How canst thou urge  
God's dreadful, "Rich-  
ard III.," I. iv. 214.

Doth set my pugging  
tooth on edge, "Win-  
ter's Tale," IV. iii. 7.

VERNACULAR.	WARWICKSHIRE.
Purveyor.	Pantler.
Push—syn. a hint, a nudge with the elbow.	Gird—Potch.
Put on airs (verb).	Jets—A' jets=He is putting on airs; assuming too much.
Put out. See Embarrass. Shut.	Dout—Pronounced Doot to rhyme with boot. See Holofernes ridicules Armado for speaking Doubt fine to rhyme with oot, and debt d-e-t.—“Love’s Labor’s Lost,” VI. i. 18.

## VENUS AND ADONIS.

## PLAYS.

She was both pantler,  
butler, cook. "Winter's Tale," IV. ix. 67.  
Would have made a  
good pantler. A' would  
ha' chipped bread well,  
"2 Henry IV.," II. iv.  
258.

I thank thee for that  
gird, good Tranio,  
"Taming of the  
Shrew," V. ii. 58. I'll  
potch at him, some  
way, or wrath or craft  
may get him, "Coriolanus," I. x. 65.

How he jets under his  
advantage, "Twelfth  
Night," II. v. 36. That  
giants may jet, "Cym-  
beline," III. iii. 5.

And dout them with  
superfluous courage,  
"Henry V.," IV. ii.  
11. The dram of eale  
that doth the noble  
substance often dout,  
"Hamlet," I. iv. 36.  
I have a speech of fire  
that fain would blaze  
But that his folly douts

VERNACULAR.	WARWICKSHIRE.
	<b>Q</b>
Quality.	Hit—A good hit o' grout =A good quality of mortar.
Quarrel (verb).	Square—Cagmag—They be a squarein', or they be cagmaggin' =They are quarreling.
Quantity—a large quantity.	Power—Power ov megs =A large quantity of half pence.
Quick, in the sense of active.	Ready—A's ready =I am active, and equal to the job.
Quickly, in the Imperative. See Instantly.	Straight—Do 't straight =Go ahead at once with it.

VENUS AND ADONIS.	PLAYS.
	it, "Hamlet," IV. vii. 192.
	Make her grave straight, "Hamlet," V. i. 3, is a direction to make the grave properly, <i>i. e.</i> , east and west—as in Christian burial—and not, as it is sometimes construed—a direction to proceed hurriedly. The grave-diggers in that scene evidently do not hurry themselves.

VERNACULAR.	WARWICKSHIRE.
Quittance—Riddance.	Shut on—Ee had my shut on scrumps—I have got rid of my apples.
<b>R</b>	
Ragged.	All of a jilt—My muck-ender's all of a jilt=my handkerchief is ragged.
Rain (verb).	Scud.
Rainstorm.	Tempest.
Raise (verb).	Higher — Higher that line=Raise that rope.
Ram (hence a verb—to ram—to get with foal).	Tup.
Rancid.	Raisty.

VENUS AND ADONIS.	PLAYS.
Wreck to the seaman, tempest to the field, l. 453.	Between them from the tempest of my eyes, " Midsummer Night's Dream," I. i. 131. Such crimson tempest should bedrench the fresh green lap, " Richard II.," I. iii. 187.
	We 'll higher to the mountains, there se- cure us, " Cymbe- line," IV. iv. 8.
	An old black ram is tup- ping your white ewe, " Othello," I. i. 89.

VERNACULAR.	WARWICKSHIRE.
Rascal—usually a man or woman, inclined to be malicious but stupid.	Loon.
Rascal—a stupid rascal.	Loon or lown.
Ravelings.	Rovings.
Raveled.	Sally (as the end of a rope which has become unwound), or gagged condition of any textile fabric.
Ready.	Fit—Af the best fit we 'll roout a moore a' these spuds=If you are ready we will weed a few more of these potatoes.
Reaching.	Going in—Ees goin' in twelve=He is reaching his twelfth year.

## VENUS AND ADONIS.

## PLAYS.

Thou cream-faced loon,  
"Macbeth," V. iii. 11.

The devil dam thee  
black, thou creamfaced  
loon, "Macbeth," V.  
iii. 11. With that he  
called the tailor lown,  
"Othello," II. iii. 95.  
We should have both  
lord and lown, "Peri-  
cles," IV. vi. 19.

Tell Valeria we are fit  
to bid her welcome,  
"Coriolanus," I. iii.  
46. Fit for treasons,  
stratagems, and spoils,  
"Merchant of Ven-  
ice," VI. 85.

VERNACULAR.	WARWICKSHIRE.
Reason—for doing anything (pretext).	Kindle—'Eed no Kindle to do it=He had no reason for doing it.
Rebound.	Rear.
Rebuke.	Miss-word, Snape or Sneap—Word-of-a-sort
Reproof—see Snub.	—Bide till I see my Knaaps, I'l giv 'im word of a sort=Wait until I meet my young man, I'll reprove him (or snub him).
Reference—as to character.	Character—A' took 'er wi' out a character= I took her without any reference as to her character.
Refined—see Gentle, Respectable.	Still—Es a still 'un=He is a gentleman.
Regret—something to be regretted. See Pity.	Poor tale.
Refuse—see Rubbish.	Rammel.
Remain (verb). Also in the imperative, wait.	Bide—We'll bide here= We'll wait here. Bide where you be=Remain where you are. [In all English dialects.]

VENUS AND ADONIS.	PLAYS.
	<p>Very common in the plays. Also in the Scriptures. Bide not in unbelief, Romans xi. 25. In the sense</p>

VERNACULAR.	WARWICKSHIRE.
Remember (verb). See Remind.	Mind me—Common to almost all English dialects.
Remnants (see Leavings).	Orts.
Remind.	Remember.
Resentment. To bear a grudge for past wrongs (see Remind).	Reap at—A's reapin' it up agin un=He bears me a grudge yet.

## VENUS AND ADONIS.

## PLAYS.

of hide it is used once in the poems, viz., in "The Lover's Complaint," 33.

In addition to the examples cited *infra*, under Leavings, see "Merry Wives of Windsor," I. i. 232, where Parson Evans tries to play upon the word as meaning a mental reservation. "It is a fery discretion answer: save the fall is in the ort disolutely; the ort is, according to our meaning, resolutely."

I'll not remember you of my own lord who is lost too, "Winter's Tale," III. ii. 231.

VERNACULAR.	WARWICKSHIRE.
Rent (see Leases).	
Resemble.	Favor—He favors his father=He resembles his father.*
	Common to many English dialects, and a proper word in the vernacular.
Respectable.	Still—He's a still, quiet man=He's a respectable, refined (or gentlemanly mannered) man.
Reserved (see Proud).	Stomachful.
Restrain (verb).	Keep—He cannot keep hisself=He cannot restrain himself.
Revenge (verb).	Even up.
Rheum — cold in the head.	Sneke—A raw, chilly day liable to give one a

\* In Yorkshire the dialect word is Breeds. She breeds with her mother, means she resembles her mother. Sometimes pronounced braid. "She speaks, and 'tis such sense my sense breeds with it."—"Measure for Measure," II. ii. 142.

VENUS AND ADONIS.	PLAYS.
	And the complexion of the element. In fa- vour's like the work we have in hand, “Julius Cæsar,” I. iii. 129.
	O, 'tis a foul thing when a cur cannot keep him- self, “Two Gent. of Verona,” IV. 14.
	I will be even with thee, doubt it not, “Antony and Cleopatra,” III. vii. 1.

VERNACULAR.	WARWICKSHIRE.
	cold in the head is a Snekey day!
Rheumatism.	Rheumatics, Rheumatiz —If in a single limb it is rheumatiz—If all over the body it is rheumatics.
Rick frame—The frame- work on which the ricks are placed.	Staddle.
Rickety.	Shackley.
Rid (verb par.), to be rid of.	Shut on—I was glad to be shut on she=I was glad to be rid of her.
Riddle.	Riddliss.
Rinse (verb)—To bathe or submerge.	Swill.
Ripened.	Roxed.

VENUS AND ADONIS.	PLAYS.
	<p>Swills your warm blood like wash, and makes his trough, "Richard III.," V. ii. 9. A galled rock — swilled with the wild and wasteful ocean, "Henry V.," III. i. 12.</p>

VERNACULAR.	WARWICKSHIRE.
Road.	Ride—Especially a new road cut through a wood.
Roar (verb).	Belluck.
Robin.	Bobby.
Robin—or perhaps a goldfinch.	Tailor.
Rod (used for correction in schools).	Vester (evident mispronunciation of “Duster.”)
Rogue.	Scruff.
Romping.	Pulley-hawley.
Rook.	Crow.
Roomy.	Roomthy.
Rough grass.	Couchgrass, or Fog.
Rough (in behavior).	Lungerous.
Row—(a quarrel). See Scrimmage.	Work.
Rubbish—see Litter.	Mullock.

## VENUS AND ADONIS.

## PLAYS.

I will not sing. 'Tis the  
next best way to turn  
tailor or redbreast  
teacher, "2 Henry  
IV.," III. i. 126.

VERNACULAR.	WARWICKSHIRE.
Ruin—to destroy.	Ruinate — Ruination — Any structure out of repair is schlackety.
Ruin—Destroy.	Rid.
Rush.	Yerk.
Russet apple.	Leather coat.
Rustle (noun).	Fidther — Any slight sound, as of a mouse.
<b>S</b>	
Saddler.	Whittaw.
Same.	A' one—It's a' one=It's all the same thing.
Sapling — see Slender, Delicate.	Wimbling, or Wimpling.
Sapless, dead (for a plant) — syn. worthless.	Dadocky, Mozey, Measley—see Mose under Lurk.
Sated (satisfied with food).	Ched.

VENUS AND ADONIS.	PLAYS.
	I will not ruinate thy father's house, "Henry VII."
	The red plague rid you, "Tempest," I. ii. 364.
	Their steeds yerk out their armed heels, "Henry V."
	Here is a dish of leather coats for you, "2 Henry IV.," V. iii. 44.

VERNACULAR.	WARWICKSHIRE.
Satiety—a plenitude or abundance of anything. See Frequent, Plenty of, Abundance.	Old.
Satisfy.	Swagger—You was wanting to see some big dahlias, come into my garden, an' I'll swagger ye=I will satisfy you if you will step into my garden.
Saturated.	Watched—A person who has been out in the rain or has fallen into the river, and so is wet through, is said to be “watched.”
Saucy (pert).	Canting—She's a canting wench=She's a saucy girl.
Saw—perfect of verb to see.	See—I never see she=I never saw her. [Not peculiar to Warwickshire.]

## VENUS AND ADONIS.

## PLAYS.

If wet through=saturated, and saturated=sated, this is probably the meaning in which the word “watched” is used by Pandarus when he exclaims, You must be watched ere you be made tame, must you? “Troilus and Cressida,” III. ii. 42.

VERNACULAR.	WARWICKSHIRE.
Scaffolding—in building houses.	Settlas.
Scanty—see short.	Cop, cob, cobby—A cob-loof=A very small or stumpy loaf.
Scarecrow—an unsightly or grotesque object.	Moikin or Malkin.
Scarecrow—a dummy to scare crows.	Crowkeeper.
Scarecrows.	Bugs—Mawkin.

## VENUS AND ADONIS.

## PLAYS.

In "Troilus and Cressida," II. i. 41, Ajax calls Thersites a cob-loaf, *i. e.*, a small loaf.

A malkin not worth the time of day, "Pericles," IV. iii. 34. The kitchen malkin pins her richest lokram 'bout her reechy neck, "Coriolanus," II. i. 224.

Scaring the ladies like a crow-keeper, "Romeo and Juliet," I. iv. 6. That fellow handles his bow like a crow-keeper, "King Lear," IV. vi. 88.

Fright boys with bugs, "Taming of the Shrew," I. ii. 182. The bug which you would fright me with, I seek, "Winter's Tale," III. ii. 113. (So yt thou shalt not need to be afraid of any bugges

VERNACULAR.	WARWICKSHIRE.
Scavenger (for night-soil). See Excrement.	Gold-digger.
Scold—a female of violent temper.	Mankind witch.
Scold (verb).	Scog—To get a scoggin' =To get a scolding.
Scorn.	Scowl o' brow.
Scrape (verb). See Grate.	Race.
Scraps (especially what is left in lard boiling).	Scratching.
Scratch (verb).	Skant—He skanted it= He scratched it.
Scratch out—to erase.	Scrat—Don't scrat me= Don't erase my name.
Scrimmage.	Work—What work then was up there=What a scrimmage then was up there.
Scratch (verb or noun).	Scawt, Scrattle — To graze is to scradge,

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VENUS AND ADONIS.	PLAYS.
	by night, nor for ye arrow that flyeth by day, Coverdale's Translation, Ps. XCI.)
	A mankind witch—hence with her, "Winter's Tale," II. iii. 67.

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VERNACULAR.	WARWICKSHIRE.
	doubtless another pronunciation of this same word.
Scrutinize. Examine carefully (verb), imperative.	Eyepiece—Eyepiece this =Examine this carefully.
Season (a short duration of time).	Bout—He's had a bout o' drinking=He's been drunk for some time.
Skulk—see Lurk.	
See-saw.	Weigh-jolt.
Seat (settee).	Settle.
Second-rate—poor.	Keffle.
Separate—see Part.	As where two have been journeying together. We must be shogging now=We must separate now. Shog off now=Go your ways and let me go mine. [Also in various other dialects.* Is also used

\* In Yorkshire dialect the peasant would say, " Go your gate," or " get out o' my gate." And in the plays, this Yorkshire word is employed. " If he had not been in drink he would have tickled you other gates than he did."—" Twelfth Night," V. i. 185.

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VENUS AND ADONIS.	PLAYS.
	<p>Shog off now, "Henry V.," II. i. 48. Shall we shog? Idem, III. 48.</p>

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VERNACULAR.	WARWICKSHIRE.
	in Wyclif's translation of the Bible.]
Senses.	Sinks—'Ees out o's sinks =He is out of his senses.
Sermon.	Sarmint.
Shabby — shabbily dressed, See Slattern.	Scribe.
Shafts (of a wagon).	Tills.
Shallow.	Flew.
Sharpen (verb).	Keen.
Sharper (a cunning, de- ceitful person).	File.
Sheath.	Share—The short wood- en sheath stuck in the waistband to rest one of the needles in whilst knitting. Hence plow- share.
She (nominative case feminine).	Her.
Shear (verb).	Daggle—Especially to

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
	shear around a sheep's tail. Dag locks are the bits of wool cut off around the tail stump.
Shed—or the addition, wing of, or extension to a house.	Lean to.
Sheep.	Ship—The ship be dag-gled=Sheep are completely sheared. (Even the dag-locks around their tails cut off.)
Shiftless.	Whip-stitch (pron. perhaps whipster).
Shiftless.	Slip string.
Shiver—Tremble with cold.	Dither—also Ditter.
Sheltered—Protected (as from the weather).	Burrow—It's burrow as burrow here=It's very sheltered here.
Shoes.	Shoon [in other dialects; also, a common dialect plural, as housen for houses, hosen for stockings or socks].

VENUS AND ADONIS.	PLAYS.
	<p>I am not valiant neither, but every puny whip- ster gets my sword, “Othello,” V. ii. 244.</p>
	<p>Spare none but such as go in clouted shoon, “2 Henry VI.,” IV. ii. 195. By his cockle hat and</p>

VERNACULAR.	WARWICKSHIRE.
Shirt.	Shift—Also used as a verb. To change one's linen=To shift one's self.
Shopworn—Worn out. See To wear out.	Braid, braided.
Short.	Cob, cop, or cobby, <i>e. g.</i> , cop nuts=very small

## VENUS AND ADONIS.

## PLAYS.

staff and his sandall shoon, "Hamlet," IV. v. 26.

Sir, I would advise you to shift a shirt.— "Cymbeline," I. ii. 1. If my shirt were bloody then to shift it.—Id. 6. Taught me to shift into a madman's rags.— "Lear," V. iii. 186. The rest of thy low countries have made a shift to eat up thy holland.—"2 Henry IV.," II. ii. 25.

Has he any un-braided wares?—"The Winter's Tale," V. iv. 201. 'Twould braid yourself too near for me to tell it.—"Pericles," I. i. 93.

Since Frenchmen are so braid—marry who will, I'll live and die a maid!—"All's Well that Ends Well," IV. ii. 73.

Ajax calls Thersites "Cob-loaf!"—"Troil-

VERNACULAR.	WARWICKSHIRE.
	or stumpy nuts, with very minute or in nutritious kernels; anything small or stunted.
Short.	Breff.
Shout—Shriek (verb).	Bellock, blart.
Shovel—Spade.	Shool.
Showery—Drizzling.	Dampin' — It's rather dampin' to-day=It's a rather showery day.
Showery weather—see Rainstorm.	Falling-weather.
Shuffle—to drag one's self along.	Hockle, or hotchle.

VENUS AND ADONIS.	PLAYS.
	us and Cressida," II. i. 41.
	That is the breff and the long of it, "Henry V.," III. ii. 126.
	The simile of falling for lowering, cloudy, rainy weather is not uncommon in the plays.
	Contagious fogs, which falling in the land, " Midsummer Night's Dream," II. i. 90.
	My cloud of dignity is held from falling with so weak a wind, " 2 Henry VI.," IV. v. 100.

VERNACULAR.	WARWICKSHIRE.
Shut—probably in sense of “open and shut.”	Dup.
Skittles.	Loggats.
Slender—see Sapling.	Wimpled.
Shriveled.	Corky.
Sickly person. Baby.	See Wratch or scribe, or (if a child) dilling.
Sigh (verb).	Sithe.
Side door—Private entrance.	Foredraft.
Simpleton. See Idiot, Fool.	Attwood—Soft Sammy, clouter-headed, fat-headed, jolt-headed, or jolter-headed.
Since.	Sen.
Sink, Cesspool.	Gubbon hole.

## VENUS AND ADONIS.

## PLAYS.

Then up he rose and  
donn'd his clothes and  
dupp'd the chamber  
door, "Hamlet," IV.,  
v. 53.

But to play at loggats  
with, "Hamlet," V.  
i. 100.

Ingrateful fox! Bind  
fast his corky arms,  
"King Lear," III. vii.  
29.

Fie on thee, jolthead!  
thou canst not read,  
"Two Gentlemen of  
Verona," III. i. 200.

VERNACULAR.	WARWICKSHIRE.
Skein.	Boltom—It's all of a robble like a boltom o' yarn=It's all tan- gled up like a skein of yarn.
Sing, singing—applied to a bird or animal.	Whistle—The whistling thrush=A singing thrush.
Sink—To droop or be- come tired.	Sagg—She be sagged out=She is drooping with weariness.
Slate.	Slat.
Slattern—hence, some- times, old clothes, foul linen, etc.	Datchet, dotcher-dratch- er, flommacks, shackle, slommocks.
Slatternly. See Slattern.	Flommacky.
Sleepy.	Mulled.
Slice.	Shive—A shive 'a uns loaf=A slice of his loaf of bread.

## VENUS AND ADONIS.

## PLAYS.

Shall never sag with  
doubt or shake with  
fear, "Macbeth," V. iii.  
10.

To carry me in the same  
foul clothes to Datchet  
mead, "Merry Wives  
of Windsor," III. iii.  
15; Id. 141-157; v. 101.

Peace is a very apo-  
plexy, lethargy,  
mulled, deaf, sleepy,  
insensible, "Corio-  
lanus," IV. v. 239.

Of a cut loaf to steal a  
shive, "Titus An-  
dronicus," II. i. 88.

VERNACULAR.	WARWICKSHIRE.
Slice (verb).	Sliver.
Slide (verb), as on ice.	Glir—Slether.
Slippery. See Miry, Muddy.	Slippy.
Sloes.	Slans.
Sloppy. See Muddy.	Slobbery.
Small. See Short, Stumpy, Scanty.	Cob, cobby, cop.
Small portion of any- thing.	Dab (used also as an adjective)—A large portion of anything is a dollop.
Small child.	Dilling, anything very small—a very small child, a small apple in

## VENUS AND ADONIS.

## PLAYS.

She that herself will  
sliver and disbranch,  
“King Lear,” IV. ii.  
34.

I will sell my dukedom  
to buy a slobbery and  
dirty farm, “Henry  
V.,” III. v. 12.

Ulysses calls Thersites  
“Cobloaf,” “Troilus  
and Cressida,” II. i. 41.

VERNACULAR.	WARWICKSHIRE.
	Warwickshire would be called a dilling. The same smallness, with the added idea of wailing or fretting, as a puny crying child or young of any animal, would be said to be a nesh.
Smear—To daub.	Bemoil.
Smoke (very black and thick).	Smoke and smother.
Smolder (verb).	Domber.
Sneak (noun).	Mizzle.

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VENUS AND ADONIS.	PLAYS.
	<p>In how miry a place, how was she bemoiled, “Taming of the Shrew,” IV. i. 77.</p>
	<p>From smoke to smother, “As You Like It,” I. iii. 322. “Fire then, O, marcy what a roar, said my grand- father, and such a smoke and smother you could scarcely see your hand afore you” (New England Dialect, Major Jack Downing, “Thirty Years Out of the Senate,” 1859).</p>

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VERNACULAR.	WARWICKSHIRE.
Snub—Reproof, slander.	Sneap.
Soaked.	Sobbed—Sobbed in th' tempest=Soaked through in a heavy rainstorm.
Sobs.	Broken tears.
Soliciting gratuities on St. Clement's Day—hence, any respectable kind of asking alms.	Clementing.
Soon—Immediately.	Aforelong.
Sore—Bruise.	Quat.
Sour.	Reasty--A reasty shine =A slice of sour bread.
Sour (verb).	Summer—The beer is summered=The beer has turned sour.

VENUS AND ADONIS.	PLAYS.
	I will not undergo this sneap without reply, “ <i>2 Henry VI.</i> ,” II. i. 133.
	Distasted with the salt of broken tears, “ <i>Troilus and Cres- sida</i> ,” IV. iv. 50.
	I have rubbed this young quat almost to the sense, “ <i>Othello</i> ,” V. i. 11.
	Maids, well summered and well kept, are like flies at Bartholomew

VERNACULAR.	WARWICKSHIRE.
Snuff, sniff—To snuff or scent as a dog, to hunt.	Brévet—How the dog do brévet about=How the dog sniffs around.
Soft (marshy, sloppy, wet). See Miry, Muddy.	Flacky—Sappy.
Solitary.	Unked.
Spare (verb)—To get along without.	Miss—I cannot miss him at harvesting=I cannot spare him at harvesting.
Speed—Pace or gait.	Bat—Ees coome a god-dish bat=He came with good speed.
Spent, exhausted.	Forewearied.
Spider web.	Cobwail.
Something.	Summat.

VENUS AND ADONIS.	PLAYS.
	tide, "Henry V.," V. ii. 335.
	But as 't is we cannot miss him=He does make our fire—fetch in our wood, "Tem- pest," I. ii. 311. He would miss it rather than carry it, but by the suit of the gentry to him, "Coriolanus," II. i. 253.
	Forewearied in their action of swift speed, "King John," II. i. 233.

VERNACULAR.	WARWICKSHIRE.
Soot—as from a chimney.	Colley.
Sour apple. See Apple, Russet Apple.	Bitter-sweeting.
Spacious.	Roomthy.
Sparkling.	Sousy (applied to liquors).
Specks on the fingernails.	Gifts.
Spectacles, a pair of.	Barnacles.
Spiritless—Cowardly.	Lozel.
Sparrow—especially the hedge sparrow.	Betty, or hedgebetty.
Spite (in spite of).	Afrawl—I sh'll come a-frawl o' ye=I shall proceed in spite of all you say.
Splinter.	Spaul.
Spittle — see Drop, Mouthful.	Gob.

## VENUS AND ADONIS.

## PLAYS.

Thy wit is a very bitter  
sweeting, "Romeo  
and Juliet," II. iv. 83.

And lozel, thou art  
worthy to be hanged,  
"Winter's Tale," II.  
iii. 109.

VERNACULAR.	WARWICKSHIRE.
Splinter.	Spaul.
Split (verb).	Scag.
Sport.	Ecky.
Spoke — preterite of to speak, used as a proverb of inanimate things, never of persons.	Quoth. Jerk, quothe the plowshare = The plowshare went jerk or said "jerk."
Sprawl.	Retch — Resty. Mind not sprawl on settle = Do not sprawl over the chimney seat (perhaps mispronunciation of restive).
Sprouts.	Chits.
Stab—see Thrust.	Yerk.
Stale—As stale as a dead fish.	Fishlike.
Squint (verb).	Squinny.

## VENUS AND ADONIS.

## PLAYS.

True it is, my incorporate friends, quoth he (the stomach), "Coriolanus," I. i. 23.

Shake, quoth the dove-house, "Romeo and Juliet," I. iii. 33.

Weariness can snore upon the flint, when resty sloth finds downy pillow hard, "Cymbeline," III. vi. 34.

I had thought to have yerked him here under the ribs, "Othello," I. ii. 5.

A very ancient and a fishlike smell, "Tempest," I. ii. 35.

Dost thou squinny at me, "Lear," IV. vi. 120.

VERNACULAR.	WARWICKSHIRE.
Squeeze.	Scrouge.
Squint (verb).	Squinny.
Squint- (or cross-) eyed.	Boss eye, bank eye—a one-eyed man is a gunner.
Starve (verb).	Clam—or clem.
Stalk, Strut—to walk proudly.	Jet.
Starving.	Fameled.
Stately—see Pride.	Stomachful.
Stave (of a cask or barrel).	Chime.

VENUS AND ADONIS.	PLAYS.
	<p>What! will he clem me and his following! “The Poetaster,” I. ii.</p> <p>How he jets under his advanced plumes, “Twelfth Night,” II. v. 36. To jet upon a Prince’s right, “<i>Titus Andronicus</i>,” II. i. 64. That giants may jet through, “<i>Cymbeline</i>,” III. iii. 5. Insulting tyranny begins to jet upon the innocent and aweless throne, “<i>Richard III.</i>” II. iv. 51.</p>

VERNACULAR.	WARWICKSHIRE.
Stickleback.	Daddy Rough.
Stile.	Clapgate.
Sticks, faggots.	Fardel.
Sticky, mucilaginous.	Terry.
Stinging insect, gadfly. Bee or hornet.	Breese, brise, bree.
Stingy.	Near.
Stint (piece of work).	Graft, Grit. A certain allotted bit of work.
Stock—see Handle.	Stale.
Stop (imperative verb).	Gie over, or a' done— A' done will 'ee (or, gie over) = Ha' done (stop) at once!

## VENUS AND ADONIS.

## PLAYS.

Who would fardels bear,  
"Hamlet," III. i. 76.

The herd hath more  
annoyance by the  
breese than by the  
tiger, "Troilus and  
Cressida," I. iii. 54.  
The breeze upon her  
like a cow in June [a  
pun here on breeze—  
a light wind], "An-  
tony and Cleopatra,"  
III. x. 21.

Give o'er the play, give  
me some light! away!  
"Hamlet," III. ii. 79.  
Elsewhere used as  
equivalent to surren-

VERNACULAR.	WARWICKSHIRE.
Stoop (verb, to bend).	Croodle.
Story—see Long Story.	
Stout.	Bibleback (if a man). Bundle — Graunchen. Fussock (if a woman). Bussock (with added meaning of vulgar).
Strumpet — see Courtesan. Whore.	Baigle — Faggott, Besom — a loose young woman is a Fizgig — one who has been seduced by a gentleman is a Doxy.
Straightway — that is quickly, at once. See Instantly, Quickly.	Straight.
Strut (verb) — to walk proudly. See Stalk.	Jet.
Stubble stack.	Hallow.

## VENUS AND ADONIS.

## PLAYS.

der, as Shall we give over and drown? “*Tempest*,” I. i. 41, and in thirteen other places, but not in the imperative.

Note the pun in Because she is a maid, spare for no faggots, “*I Henry VI.*,” V. iv. 56.

Make her grave straight, “*Hamlet*,” V. i. 3. (So used in the Scriptures —see St. Luke iii. 4.)

VERNACULAR.	WARWICKSHIRE.
Stubborn—see Obstinate.	Awkward.
Stump (of a tree).	Stowl.
Stumpy — see Short, Small, Scanty.	Cob, cobby, cop—A cob loaf = A short or very scant loaf of bread. [Also in Oxfordshire, Kent, Surrey, York- shire, and Stafford- shire dialects.]
Stupid (noun). See Clown, Simpleton.	Yawrups, Jolter-headed, Clouter-headed, Fat- headed.
Stutter, hesitate.	Huck and haow—Ee stood 'acken and 'aowen or atchen = he stammered and hesi- tated at doing it.
Sty (in the eye).	Quot (or Puck).
Suckle, Nurse.	Nousle.
Suckling.	Dilling — The smallest pig in the litter, used as a term of endear- ment for a small child,

VENUS AND ADONIS.

PLAYS.

Cobloaf! — “*T r o i l u s*  
and *Cressida*,” II. i.  
41.

These mothers who, to  
nousle up their babies,  
“*Measure for Meas-  
ure*,” III. ii. 237.

VERNACULAR.	WARWICKSHIRE.
	as There, be a good dilling now, an' go to sleep quiet.
Sulky—ill-tempered.	Aitredans.
Superior.	Bettermost—A's Bettermost nor him = I'm better than he.
Supernumeraries — Idle or useless servants.	Feeders.
Suppose.	Reckon — “Suppose” is only used when telling facts. As: So John is going to Lunnon, I suppose = John is going to London. In some of the Southern States of the United States, reckon is used just as the Warwickshire peasant uses “suppose.” I reckon you'll dine with us today = We shall rely on your dining with us.

VENUS AND ADONIS.

PLAYS.

I will your very faithful feeder be, "As You Like It," II. iv. 99. When all your offices have been oppressed with rotten feeders, "Timon of Athens," IV. ii.

It is somewhat difficult to say whether Shakespeare ever uses the word *suppose* in the Warwickshire sense. The following looks like such a use of it: "I'll be supposed upon a book his face is the worst thing about him," "Measure for Measure," II. i. 162. But here supposed may be an elipsis for superimposed, which is the

VERNACULAR.	WARWICKSHIRE.
	That is, it is a pressing invitation to dinner, and not exactly the statement of an existing arrangement.
Sure.	Safe—He's safe to do it = He's sure to do it.
Surety.	Back up, back friend.
Surfeit.	Sick—I 'ud my sick on plums = I have had all the plums that I can eat.
Surfeit.	Sick.

VENUS AND ADONIS.	PLAYS.
	radical meaning of the word suppose.
	Is used very frequently in the plays. My ships are safe to road, "Merchant of Venice," V. i. 285, etc.
	A back friend and shoulder capper, "Comedy of Errors," IV. ii. 37.
	I would be blind with weeping, sick with groans, "2 Henry VI," III. ii. 62. My most honorable lord, I am e'en sick of shame, "Timon of Athens," III. vi. 46. I am sick of many griefs, "Julius Cæsar," IV. iii. 144.
	Quietness, grown sick of rest, "Antony and Cleopatra," I. iii. 5. The commonwealth is sick of their own

VERNACULAR.	WARWICKSHIRE.
Surmount (or surpass).	Overgo or overget.
Surpass—see aroupe.	
Suspect (verb).	Judge—I judge him guilty = I suspect that he is guilty.
Suddenly.	Suddent.

## VENUS AND ADONIS.

## PLAYS.

choice, “*2 Henry VI.*,” I. iii. 87. The following puns allude to this Warwickshire meaning of the word apparently. They are as sick that surfeit on too much as they that starve on nothing, “*Merchant of Venice,*” I. ii. 6. That nature, being sick of man’s unkindness, should yet be angry, “*Timon of Athens,*” IV. iii. 106. When we are sick in fortune—often the surfeit of our behavior, “*King Lear,*” I. ii. 129.

To overgo thy plaints,  
and drown thy cries,  
“*Richard III.*,” II. ii. 61.

VERNACULAR.	WARWICKSHIRE.
Surpass — see Excel (verb).	Cap.
Swing (verb).	Geg, gaig—Let's gaig no' = Let's take a swing.
Sweat (verb).	Gibber.
Sweat (noun).	Muck—I'm all of a muck. I'm sweaty.
Sweet.	Candy.
Sweetmeats.	Humbugs.

## VENUS AND ADONIS.

## PLAYS.

And the sheeted dead  
did squeak and gibber  
in the Roman streets,  
“Hamlet,” I. i. 116.  
The word “gibber”  
here is commonly  
taken to mean gabble  
or chatter, but if the  
word were used in the  
Warwickshire sense,  
how much more ghast-  
ly and horrible the  
picture! The dead—  
out of place in the  
Roman streets—wor-  
ried and sweated.

What a candy deal of  
courtesy, this fawning  
greyhound did then  
proffer me, “I Henry  
IV.,” I. iii. 251.

VERNACULAR.	WARWICKSHIRE.
Swipes (stale beer).	Swanky.
Swipes (sour beer or cider).	Bellyvengeance.
Swell (verb) in cooking.	Plim.
Swollen.	Bluffy—My hands are as fluffy as fluffy = My hands are very much swollen.
Swing — a see-saw or merry-go-round.	Gay.
Swop, Barter (verb or noun).	Rap.
Syrup.	Jessup.
<b>T</b>	
Tadpole.	Jackbonnial.
Talon—Singular of Talons. The claw of a bird.	Talon.

## VENUS AND ADONIS.

## PLAYS.

There is a pun on this provincial mispronunciation in: If a talent be a claw, see how he claws him with a talent! "Love's Labor's Lost," IV. ii. 64.

VERNACULAR.	WARWICKSHIRE.
Tail—a short tail, as a rabbit's.	Scut.
Tailor—See Botch.	Bodger.
Talebearer — A carry-tale. See Tattler.	Clatterer.
Talebearer.	Pickthanks. Gossip is pickthanking work.
Talk.	Scrowl.
Tame.	Cade—Cade lamb=Pet lamb.
Tangle.	Robble.
Tap (verb).	Tabber.
Tape.	Inkle, Inkles [Also in Whitby dialect].

## VENUS AND ADONIS.

## PLAYS.

My doe with the black  
scut, "Merry Wives  
of Windsor," V. v.  
20.

Pickthanks and base  
newsmonger, "I Hen-  
ry IV.," III. ii. 25.

See how with signs and  
tokens she can scrawl,  
"Titus Andronicus,"  
II. iv. 5.

What's the price of this  
inkle, "Love's La-  
bor's Lost," III. i. 140.  
Inkles, caddices, cam-  
brics, "Winter's Tale,"  
IV. iv. 207. Her  
inkle, silk, twin with

VERNACULAR.	WARWICKSHIRE.
Taste (verb).	Smack, Smatch.
Tatters, Shreds.	Jimrags.
Tattle (verb).	Clat.
Tattler—see Gossip.	Pickthanks, clatterer.
Tallow, a lump of.	Keech.
Tardy, belated.	Lated.

VENUS AND ADONIS.	PLAYS.
	the rubied cherry, “Pericles,” V. (Gower’s Prologue, 8.)
	All sects, all ages smack of this vice, “Meas- for Measure,” II. ii. 5. He hath a smack of all neighboring lan- guages, “All’s Well that Ends Well,” IV. i. 18.
	Pickthanks and base newsmongers, “1 Hen- ry IV.,” III. ii. 25.
	I wonder that such a Keech can, with his very bulk, take up the rays of the beneficial sun, “Henry VIII.,” I. i. 55. Did not good wife Keech, the butcher’s wife, come in then, “2 Henry IV.,” II. i. 101.
	I am so lated in the world, that I have lost

VERNACULAR.	WARWICKSHIRE.
Taste—to taste of.	All—What's this bottle all of?=What do the contents of this bottle taste of?
Tavern.	Smokeshop, Jerry 'Ouse.
Tea.	Tay.
Tea-kettle.	Sukey, Shookery.
Teach.	Larn.
Tear (verb).	Scag.
Tease (verb), see Worry.	Mummock, mammocked

## VENUS AND ADONIS.

## PLAYS.

my way forever, "Antony and Cleopatra," III. ii. 3. How spurs the lated traveler apace, "Macbeth," III. iii. 6.

The use of the verb learn for teach was not uncommon in Shakespeare's time, You must not learn me how to remember, "As You Like It," I. ii. 6. They will learn you by rote where services were done, "Henry V.," III. vi. 74.

O, I warrant how he

VERNACULAR.	WARWICKSHIRE.
	(uncertain which)—A' done mummicking me =Stop teasing me.
Teeth, see Milkteeth.	
Tender—see Frail.	Sidder. Applied to vegetables—also to an unsafe ladder or scaffolding.
Termagant—see Scold.	Mankind Witch.
Tempt—see Provoke.	Urge.
Thatch (verb).	Thack—He thacked the housen=He thatched the houses.
Thatch (over a beehive).	Hackle.
Theirs.	Theirn.
Thick—see Stumpy.	Cob, Cop, Cobby—Cob loaf=A short, thick loaf.
Thickset (person).	Dumpty.

## VENUS AND ADONIS.

## PLAYS.

mammocked it, "Coriolanus," I. iii. 71.

A mankind witch—hence with her, "Winter's Tale," II. iii. 67.

VERNACULAR.	WARWICKSHIRE.
Thief.	Lifter.
Thief.	Lifter.
Thankless, discouraging.	Heartless—It's heartless work getting this ground clear of stuns.
Thin, Attenuated—see Emaciated, Pinched.	Poor, scrailey—He's as poor as poor=He's very thin.
Thirsty.	Puckfyst—The “Puckfyst is a dried toad-stool.” Hence, 'A feels Puckfyst=I feel as dry as a dried toad-stool.
Thoroughly, entirely.	
Thoughtless.	Gidding.

## VENUS AND ADONIS.

## PLAYS.

And so old a lifter,  
“Troilus and Cres-  
sida,” I. ii. 128.

Is he so young a man  
and so old a lifter?  
“Troilus and Cres-  
sida,” I. ii. 129.

Art thou drawn among  
these heartless hinds?  
“Romeo and Juliet,”  
I. i. 73.

Under yon yew trees lay  
thee all along, “Romeo  
and Juliet,” V. iii. 3.  
That is, conceal your-  
selves completely un-  
der those yew trees.

Of these most thought-  
less and giddy-pated

VERNACULAR.	WARWICKSHIRE.
Thoughtless.	Gidding, giddy-pated.
Thrash—see Whip.	Warm.
Thrive (verb).	Pick up.
Thriving—see Healthy, see Prolific.	Kind—That cow aint kind=That cow does- n't have calves.
Throb (verb).	Quop.
Thrush.	Thrusher — Whistling thrush = The song thrush. Gore thrasher =The missel thrush.
Thrust, as with a dagger or rapier.	Yerk (but this word is also sometimes used in the sense of dash, throw out—see Dash).
Thwart (verb).	Boffle.

## VENUS AND ADONIS.

## PLAYS.

times, “‘Twelfth Night,” I. iv. 6.

Perhaps used in this sense by chorus to Act II. of “Henry V.,” I. i. 19, “O England, what mightest thou do, were all thy children kind and natural.”

I had thought to have yerk’d him here under the ribs.

VERNACULAR.	WARWICKSHIRE.
Timid—see Gentle.	Soft—'Es as soft as u empty packet=He is a very timid person.
Tired—see Exhausted.	Sadded—I be quite sadded wi' being in 'a house=I am tired of staying indoors.
Thus.	Athissens=in this way =Athatuns=in that way.
Toad.	Tosey.
Toadstool.	Canker-blossom
Toady, to flatter.	Claw.
Toil (noun and verb).	Moil—I've been moiling 'a day=I've been toiling all day.
Tolerably.	Middling or Pretty Mid-

## VENUS AND ADONIS.

## PLAYS.

You canker blossom,  
you thief of love,  
“Midsummer Night’s  
Dream,” II. ii. 282.

Laugh when I am merry,  
and claw no man in  
his humor, “Much  
Ado about Nothing,”  
I. iii. 18. Look how  
he claws him, “Love’s  
Labor’s Lost,” IV. ii.

VERNACULAR.	WARWICKSHIRE.
	dling — We gets on pretty middling=We are doing tolerably well; but see below for opposite meaning.
Tolerably bad.	Very Middling—He is doing very middling= He is doing badly. The word middling has opposite meanings according as it is prefixed by pretty or very, thus “pretty middling” might mean “tolerably good.”
Toll (verb)—More exactly to toll a bell properly.	Knoll (Noal)—Have the bell knowled=Have it properly tolled.
Torment or aggravate.	Tar, or terrify—’Is cough terrifies him = His cough worries him.
Tottering — see steady.	Un- Tickle, Wungle.

## VENUS AND ADONIS.

## PLAYS.

Where bells have knolled  
to church, "As You  
Like It, II. vii. 114;  
also Ibid., line 131.  
And so his knell is  
knolled, "Macbeth,"  
V. vii. 54. Knolling  
a departed friend, "2  
Hen. IV," I. i. 103.

Thy head stands so tickle  
on thy shoulders that

VERNACULAR.	WARWICKSHIRE.
Treacherous—see De- ceitful.	Fornicating.
Treacle.	Dirty Dan'l.
Trifle (verb).	Mummock.
Trifles, Trifling.	Fads, Small Beer—Fad- ding or Friggle.
Treasure Trove.	Findliss.
Tremble (verb).	Dither.
Tow—Oakum.	Herds—Anything made of tow or oakum is Herden. To herd a boat=to calk it.
Trinkets—see Decorate.	Bravery—She is all brav- ery=She wears a great many ribbons or trink- ets, <i>i. e.</i> , much finery.

## VENUS AND ADONIS.

## PLAYS.

a milkmaid, if she be in love, may sigh it off,  
“Measure for Measure,” I. iii. 177.

To suckle fools and chronicle small beer,  
“Othello,” II. i. 160.

Where youth and cost and witless bravery keeps, “Measure for Measure,” I. iii. 10. With scarfs and fans, and double changed bravery, “Taming of Shrew,” IV. iii. 57.

VERNACULAR.	WARWICKSHIRE.
Trowsers.	Strides.
Trifle (verb).	Mummock.
Toss, or shake (as in hay-making).	Ted—He's teddin=He's tossing (or shaking up) the hay out of the swath. To toss a baby in the air=to dink the dilling or “reckling.”
Trouble (reflexive verb).	Fash—He do fash himself=He troubles himself.
Trouble, to bother, (transitive verb).	Moither—He moithers me—He troubles me.
Trouble (noun).	Cumber—The cumber I ha' had wi' that lad's breedin'—The trouble or labor I have had with that lad's rearing.
Trouble—see Darkened, Blackened.	Coil — not distinctly Warwickshirean.

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VENUS AND ADONIS.	PLAYS.
	<p data-bbox="541 892 904 1031">Let it not cumber your better remembrance, “Timon of Athens,” III. vi. 52.</p> <p data-bbox="541 1088 904 1384">Here is a coil without protestation, “Two Gentlemen of Ve- rona,” I. ii. 99. What a coil is there, Dromio! “Comedy of Errors,” III. i. 48. All this coil is ‘long of you, “Midsummer</p>

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VERNACULAR.	WARWICKSHIRE.
Troublesome — see Mischievous.	Tageous — The boy's tageous = The boy is troublesome, or (perhaps) inclined to be vicious. Mere frolicsomeness, or innocent mischief is expressed by the adjectives "anointed" or "unlucky."
Tub.	Kiver — Properly a butter tub, the tub the butter is worked in after being taken from the churn.
Tuft (of grass).	Tussock.
Tumor.	Substance — Like 'ers got substance on ers dugs = Maybe she has a tumor growing on her breast.
Turf (Greensward).	Grinsard.
Turnstile.	Clap-gate.

## VENUS AND ADONIS.

## PLAYS.

"Night's Dream," III.  
ii. 339. Yonder's old  
coil at home, "Much  
Ado about Nothing,"  
V. ii. 98.

VERNACULAR.	WARWICKSHIRE.
Twilight.	Blind man's holiday.
<b>U</b>	
Unaccustomed—out of practice — see Wrong-ly.	Out.
Uneven.	Gobby—A gobby bit 'o' sharm = an irregular or uneven lump of manure.
Unfasten (as a door).	Dup — Dup the door = Open the door. Wise, however, says the word is used as an order either to fasten or unfasten a door.
Unhealthy.	Unkind — (This word sometimes means barren, as—She died unkind=she died a maid or childless).
Unknown.	Unbeknownt.
Unsteady — see Totter-ing, Leaky.	Tickle. Giggling.

## VENUS AND ADONIS.

## PLAYS.

Very good orators, when they are out, they will spit, "As You Like It," IV. i. 76.

And dupped the chamber door, "Hamlet," IV. v. 56.

Thy head stands so tickle on thy shoulders that a milkmaid, if she be in love, may

VERNACULAR.	WARWICKSHIRE.
Useless, a good-for-nothing person.	Dummill or Dummock.
Untidy — But more generally as a noun, an untidy person, a slattern (which see).	Slommocks.
Untidy—see Slattern.	Blowsy, Udder-mucklin. An untidy girl is a Blowsy.
Upside-down.	Arsy-versy.
Unusual.	Unaccountable (Unake-ountable) — It's unaccountable weather = It's unusual weather.
Upstart.	Whipster.
Urge—see Induce.	Kindle.

## VENUS AND ADONIS.

## PLAYS.

sigh it off, "Measure for Measure," I. iii. 177. Paris is lost. The state of Normandy stands on a tickle point, "2 Henry VI.," I. i. 216.

Sweet blouse—you are a beauteous blossom sure, "Titus Andronicus," IV. ii. 72.

I am not valiant neither,  
but every puny whisper gets my sword,  
"Othello," V. ii. 244.

Nothing remains but to

VERNACULAR.	WARWICKSHIRE.
Useless.	Mufflin—I'm as mufflin as the babe unborn=I'm as useless as a baby.
Usher—see Forerunner, Herald, a master of ceremonies at rural ceremonies—who goes before with a staff or wand, a sort of Drum Major.	Whiffler.
Urine.	Stale.
Usually.	Most in general.
<b>V</b>	
Vagrant.	Chop goss (probably one who chops the gorse). Gaubshite.

## VENUS AND ADONIS.

## PLAYS.

kindle the boy thither,  
“As You Like It,” I.  
i. 139. So used in the  
Scriptures: My heart  
is turned within me,  
my repentings are  
kindled together,  
Hosea, xi. 8.

The deep mouth'd sea,  
Which, like a mighty  
whiffler 'fore the king,  
Seems to prepare the  
way, “Henry V.,”  
Chorus to Act V.

Thou didst drink the  
stale of horses, and  
the gilded puddle,  
“Antony and Cleo-  
patra,” I. iv. 62.

VERNACULAR.	WARWICKSHIRE.
Vermin, lice in the head.	Crippers.
Variance, disagreement.	Two Folks — Ye'll be goin' on like two folks = You are quarreling.
Very — see Excessive, Extremely.	As, As or That — (with the repetition of the adjective) — It's as hot as hot = It's very hot. Or, I'm that bad in my innards = I'm suffering very much internally — Martle (Mortal). Nation — 'Ees martal good, or 'Ees nation good = He is very good. Well, I be 'eart well (Heart well), but I a' the rheumatics in me shöölder martle bad. These two latter may suggest the superlatives, "all creation," or "tarnation" (damnation) which foreign comic papers claim is "American." "It sounded just like father's gun, Only a Nation louder!"

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VENUS AND ADONIS.

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PLAYS.

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VERNACULAR.	WARWICKSHIRE.
	(“Yankee Doodle,” 1776.) The familiar poxy—( <i>i. e.</i> , plaguey) is often used, as It’s poxy ’ot, or It’s poxy cauwld, for It’s very hot, or very cold.
Very (superlative ad- verb).	Mortal—’Ee the mortal moral ’o ’s dad=He is the very image of his father.
Vicious — see Mischie- vous, Troublesome.	Tageous.
Victuals—see Food.	Belly-timber.
Vigorous (applied to plants) see Hardy, Healthy, Thriving.	Frem — Your plants do look frem = Your plants look hardy (or vigorous).
<b>W</b>	
Wag—a droll person.	Dryskin.
Wages.	Saturday nights.

## VENUS AND ADONIS.

## PLAYS.

(Very general as a superlative in the plays.)  
So is all nature in love mortal in folly,  
“As You Like It,” II.  
iv. 53. I have proclaimed myself thy mortal foe, “3 Henry V.,” III. iii. 257.

VERNACULAR.	WARWICKSHIRE.
Wan.	Wanny — How wanny her looks = How pale (or wan or ill) she looks.
Warm (verb)—The word "warm" in Warwickshire means to beat with a stick or club.	Hot, Chill—I hot it = I warmed it over the fire. I chilled a drop of milk = I warmed ( <i>i. e.</i> , took the cold off) a drop of milk.
Washing Tub.	Maiding-Tub.
Washing — a wetting gotten at the wash.	Buck or Bucking—"I was out in all that tempest last night, un it was lucky as I'd got this ere awd top coowut on. I sh'd a got a good Bucking else." The wash-basket is a Buck-basket.
Wash out (verb) — see Rinse.	Swill—I will swill it = I will wash it out.
Wasp.	Waps — [This is the almost universal word for wasps among the negroes of the Southern United States today].

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VENUS AND ADONIS.	PLAYS.
	<p>She washes bucks here at home. "2 Henry VI.," IV. ii. 52. Throw foul linen upon him as if it were go- ing a-bucking. "The Merry Wives of Wind- sor," III. iii. 140-166.</p>

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VERNACULAR.	WARWICKSHIRE.
Waste (to waste time)— see Idle, Loiter.	Mess, Burn daylight— She might as lief be at school, she's only messing about home = She's only wasting her time at home. The phrase to burn day- light, is frequent in Warwickshire—in the second person mostly. In "Shakespeareana," vol. x., account is given of an American slave, said to be pure Congo, who used the expres- sion in such forms as, "But, bress yo' soul, honey, dis won't do, we's burnin' daylight."
Waver — to show inde- cision.	Hiver-hover — To veer as the wind = To whiffit.
Weak—a plant or vege- table.	Spiry.
Weak-lunged (delicate in the lungs).	Tisiky.
Weak-minded — see Fool.	Cakey.

## VENUS AND ADONIS.

## PLAYS.

Perhaps in this sense in  
“Lear” I. i. 119: He  
that makes his genera-  
tion messes to gorge  
his appetite.—We burn  
daylight; here, read,  
read, read, “Merry  
Wives,” II. i. 114.  
Come, we burn day-  
light, ho! “Romeo  
and Juliet,” I. iv. 27.

VERNACULAR.	WARWICKSHIRE.
Weaning-bottle.	Titty-bottle.
Wearied (only in the sense of very weary—worn out, fagged).	Forewearied.
Weed (verb).	Paddle — Especially when using a long, narrow spade or “spud”—Paddle the garden = Weed the garden.
Weeds—see Fumaria.	Kecks—Thaay be kecks =Those are weeds.
Well.	Lusty—He's as lusty as lusty = He's perfectly well.
Wet through—see saturated.	Watched — He was watched=He was wet through.
Wheedle, coax.	Carney, Creep up your sleeve.
Wheelhorse—The horse that does most of the work.	Tiller—Thill-horse.

VENUS AND ADONIS.	PLAYS.
	Forewearied in the action of swift speed, “King John,” II. i. 233.
	A good babe, lusty and like to live, “Win- ter’s Tale,” II. ii. 27.
	Thou hast more hair on thy chin than Dobbin my thill horse has on his tail, “Merchant of Venice,” II. ii. 102.

VERNACULAR.	WARWICKSHIRE.
Whiff.	Wift.
Whim—see Notions.	Fad, Megrims — Hers always as full o' her fads = She's always full of whims or notions. A silly or weak-minded old man is sometimes called a “half-soaked gaffer.”
Whine (verb).	Yammer, Wangle.
Whip—see Beat, Thrash.	Warm, Lace—I'll warm =ye I'll beat (or thrash or whip) ye,—I'll lace ye, would mean the same.
Whip handle.	Whipstock.
Whisper (verb).	Cuther.
White Clover.	Honey Stalk—[Also in Sussex dialect.]

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VENUS AND ADONIS.	PLAYS.
	<p>Malvolio's nose is no whipstock, "Twelfth Night," II. iii. 28. He appears to have practiced more with the whipstock than with the lance, "Pericles," II. ii. 151.</p>
	<p>Than baits to fish, or honey stalks to sheep, "Titus Andronicus," IV. iv. 91.</p>

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VERNACULAR.	WARWICKSHIRE.
Will o' the Wisp.	Jack an' his Lantern, Hobaday lantern.
Who.	As—There be those as know = There are those who know.
Whole of a class (noun).	Boiling — Best o' the boiling = Best of the lot.
Whole (adjective).	Clean.
Whooping-cough.	Chin-cough.
Whore — see Bedfellow, Strumpet.	Doxy. Customer. Salt. Properly, a country girl the mistress of a gentleman. [Also in several other dialects.] The folk saying is, that a Doxy is one who is neither maid, wife, nor widow.
Wicked — see Mischie- vous, Troublesome.	Tageous, Gallus—Wick- ed or malicious jokes are gammits.

## VENUS AND ADONIS.

## PLAYS.

With heigh ! the doxy  
over the dale, "Winter's Tale," IV. iii. 2.  
I think thee now some  
common customer,  
"All's Well that Ends  
Well," III. V. 287.  
I, marry her? what, a  
customer? "Othello,"  
IV. i. 140. But all the  
charms of love, Salt  
Cleopatra, "Antony  
and Cleopatra," II. i.  
25.

VERNACULAR.	WARWICKSHIRE.
Wife.	Old 'ooman.
Willful.	Masterful.
Wild—see Prodigal.	Random — as a crop which has grown without planting.
Wild Apple—see Russet Apple, Sour Apple.	Pomewater — (Another species is called <i>Apple John.</i> )
Willing—see Acquiescent.	Agreeable = I'm agreeable to that = I am willing to do that.
Willing (in the sense of anxious to assist or co-operate).	Cunning — Anybody ud be cunning to do anything for you = Anybody would be willing to help you.
Willingly.	Lief. Probably form of "leave myself" or give myself leave—common to all familiar speech.
Willow.	Withy — Etherings are

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VENUS AND ADONIS.

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PLAYS.

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Ripe as a pomewater,  
"Love's Labor's  
Lost," IV. ii. 5.

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VERNACULAR.	WARWICKSHIRE.
	slips cut from willow trees or oziers.
Wing (of a house—see Addition, Extension, Shed).	Lean to.
With (accompany).	Along of=Go along of father=Go with your father.
Withered.	Wizen.
Witless—As by birth, distinguished from Dunce or Fool (which see).	Sorry—He's a sorry fellow=He's half-witted, or of no account.
Windpipe.	Wizzund—or Guzzle.
Windy.	Hurden — It's burden weather = It's very windy weather.
Woman.	Ooman.
Wood.	Ood (uod).
Wood—A piece of woodland, especially when small in extent.	Spinney.
Woodlands — A piece larger in extent than the foregoing.	Holt.

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VENUS AND ADONIS.	PLAYS.

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VERNACULAR.	WARWICKSHIRE.
Woodpecker, especially the green variety.	Hickle (also written Hickwall)—pronounced Eekle,—or Steek Eekle.
Wood Pigeon.	Quice, sometimes Quist.
Woolen Cap.	Statute Cap — The cap worn by Act of 1571 to encourage woolen manufacture, whence any cap made of woolen, or wool-like material. [Also in other dialects.]
Worn Out — see Fatigued. (Applied to Merchandise — see Shopworn.)	Forwearied. [Also in several other dialects.]
Worry, as a child its mother (verb) — see Tease.	Mammock, put out, put about—The child do mummock, or fillip, me so=The child worries me.
Worth, Worthy—Adjective, and adverb, worthily.	Account—He bean't o' account=He is not worth anything. He

## VENUS AND ADONIS.

## PLAYS.

Better wits have worn  
plain statute caps,  
Love's Labor's Lost,"  
V. ii. 281.

Forwearied in this ac-  
tion, "King John,"  
II. i. 233.

O, I warrant how he  
mammocked it, "Co-  
riolanus," I. iii. 71.

VERNACULAR.	WARWICKSHIRE.
	don't do o' any account=He doesn't act worthily.
Worthless person -- a good-for-nothing.	Faggott.
Would — (auxiliary verb).	Ood.
Wren—The female of any bird.	Jenny.
Wrinkle.	Rivvel.
Wrongly, Improperly—adjective or adverb—see Unaccustomed.	Out of—To call a man out of his name=To call him by his wrong name. To name him improperly.
Y	
Yard.	Pizzle.

## VENUS AND ADONIS.

## PLAYS.

I have forgot my part,  
and I am out, "Corio-  
lanus," V. iii. 41. If  
I cannot recover your  
niece I am a foul ways  
out, "Twelfth Night,"  
II. iii. 201. Your hand  
is out, "Love's La-  
bor's Lost," IV. i. 135.  
A blister on his sweet  
tongue that put Ar-  
mado's page out of his  
part, "Love's Labor's  
Lost," V. ii. 336.

You bull's pizzle, you  
stockfish, "Henry  
IV.," II. iv. 271.

VERNACULAR.	WARWICKSHIRE.
Yearling—Especially of sheep.	Teg — In the plural the word is Earrings, though properly Earrings are the very young lambs, or lambs just dropped.
Yeast.	Barm.
Yellowhammer.	Grecian.
Yes.	Ah—Yea.
Yoke (for cattle).	Bow [also in several other dialects].
Yoke.	Bow.
Youngster.	Nipper.
Yonder.	Yon, or Yond. [But in all dialects.]
You.	Thee'st it (or Thou'st it) =You have it, or, You are the one.
Young man (in sense of beau or lover), see Lordling.	Naabs or Knaaps. Its she's Knaaps=It's her young man, or beau.

## VENUS AND ADONIS.

## PLAYS.

That all the Earlings  
which were streaked  
and pied, "Merchant  
of Venice," I. iii. 80.

And sometimes makes  
the drink to bear no  
barm, "Midsummer  
Night's Dream," I. ii.  
39.

As the ox has his bow,  
sir, "As You Like  
It," III. iii. 80.

Following is a suggestive list of vernacular words not dialectic except in the pronunciation (though the separation from the dialectic form is not always without difficulty), which shows that Warwickshire pronunciation is purely arbitrary:

WORD	PRONUNCIATION
Acorn.	Accun.
Across.	Across.
Afraid.	Afeared.
Afternoon.	Atternoon.
Against.	Agyun.
Ago.	Agoo.
Almost.	Amwust.
Always.	Allwuz.
Ankle.	Ankley or Ankler.
Apple.	Opple.
Ask.	Ex.
Askew.	Skew.
Ashes.	Esses.
Asparagus.	Sparrow grass.
Attacked.	Attacted.
Awkward.	Accud.
Beans.	Byuns.
Beat.	Byut.
Beadle.	Battel.
Because.	Acuz.
Beg.	Bag.
Belly.	Bally.
Besom.	Bizzum.
Bleat.	Blat.
Board.	Bwurd.
Boat.	Bwut.
Bone.	Bwun.

WORD	PRONUNCIATION
Both.	Bwuth.
Bottle.	Bwuttle.
Breadth.	Breuth.
Brooding.	Bruddy.
Brook.	Bruck.
Busybody.	Bessy.
Cackle.	Chackle.
Causeway.	Causey.
Cart.	Kyart.
Cavalry.	Cavaltry.
Celery.	Soldery.
Certificate.	Stivvykate.
Chair.	Cheer.
Cheap.	Chup.
Cheat.	Chut.
Children.	Chuldrum.
China.	Chaney.
Choke.	Chalk.
Churn.	Churm.
Close.	Clauss.
Clot.	Clat.
Cold.	Caowd.
Come.	Coom.
Colt.	Caowt.
Corpse.	Carpts.
Corn.	Karn.
Cornice.	Cornish.
Cord.	Kwerd.
Courting.	Kwartin'.
Cream.	Crem.
Dance.	Darnse.
Darn.	Dern.

WORD	PRONUNCIATION
Deadly.	Dudley.
Deal.	Dyull.
Desperate.	Despert.
Dew.	Dag.
Digest.	Disgest.
Drop.	Drap.
Duke.	Jook.
Dusty.	Dowsley.
Early.	Varley.
Easy.	Yuzzy.
Earnest.	Yarnest.
Earth.	Yuth.
Eat.	Yut.
Enough.	Anew.
Ever.	Err.
Extra.	Exter.
Fairies.	Pharisees.
Felloes (of a wheel).	Fallies.
Few.	Faou.
Farrow.	Farry.
Feature.	Faater.
Fault.	Fawt.
Fern.	Fearn.
Fetch.	Fatch.
Field.	Fald.
Filbert.	Fill-beard.
Feet.	Fit.
Fetch.	Futch.
Fleas.	Flaes.
Flannel.	Flannin.
Floor.	Flur.
Fodder.	Fother.

WORD	PRONUNCIATION
Fought.	Fowt.
Further.	Furder.
First.	Fust.
Foot.	Fut.
Gulp.	Gallup.
Gash.	Gaish.
Gallon.	Gallund.
Glimpse.	Glinch.
Gold.	Goold.
Gleaning.	Lazin.
Grease.	Grace.
Graze.	Scrage.
Gone.	Gwun.
Gulp.	Gullup.
Game.	Gyum.
Handkerchief.	Ankitcher.
Hanker.	Onker.
Heifer.	Ayfer.
Hungry.	Ongry.
Heighth.	Eckth.
Hew.	Yaow.
Hair.	Yar.
Head.	Hud.
Heap.	Yup.
Hit.	Hot.
Horn.	Arn.
Horse.	Oss.
Is it?	Yunt it.
It.	Him.
Joist.	Jice.

WORD	PRONUNCIATION
Join.	Jine.
Key.	Kyoy.
Lodge.	Lайдж.
Ladder.	Ладдер.
Lard.	Лэйрд.
Lash.	Лэйш.
Loiter.	Лэйтэр.
Loin.	Лайн.
Lane. }	Лэйн.
Lean. }	Лэйн.
Left.	Лэфт.
Linnet.	Лэннет.
Loins.	Лайнз.
Laugh.	Лофф.
Lukewarm.	Лэуэрм.
Meaning.	Мянин'.
Mercy.	Мосси.
Mischief.	Миштиф.
Morsel.	Моссил.
Moult.	Мульт.
Mire.	Мвире.
Noise.	Нэйз.
Not.	Нэт.
Notch.	Нутч.
Nest.	Нист—plural, Ниссы.
Orchard.	Арчуд.
Often.	Аften.
Oil.	Айл.
Ordinary.	Арнери.

WORD	PRONUNCIATION
Opinionated.	Opiniated.
Peas.	Pase.
Peel.	Pill.
Pole.	Paowl.
Pith.	Peth.
Pebble.	Pibble.
Pot.	Pyut.
Pour.	Power.
Point.	Pwynt.
Prompt.	Promp.
Quiet.	Qwate.
Quench.	Squinch.
Rocket.	Racket.
Reason.	Raisin.
Reckon.	Ricken.
Restive.	Restey.
Rope.	Rop.
Rat.	Rot.
Rusty.	Rowsty.
Rubbish.	Rubbidge.
Roof.	Ruff.
Soft.	Saft.
Sigh.	Sithe.
Sash.	Saish.
Salad.	Sallit.
Scholar.	Scullud.
Scratch.	Scrat.
Sinews.	Senness.
Shafts.	Shaives.
Shop.	Shap.

WORD	PRONUNCIATION
Short.	Shart.
Sheep.	Ship.
Shelf.	Shilf.
Slate.	Slat.
Salad.	Sallet.
Split.	Spault.
Spear.	Spiry.
Singe.	Swinge.
Suit (of clothes.)	Shoot.
Sheaf.	Shuff.
Shell.	Shull.
Shame.	Shum.
Shepherd.	Shippud.
Sheath.	Shuth.
Show.	Shond.
Swoon—Swooned.	Swound—Swounded.*
Such.	Sitch.
Seed.	Sid.
Sleep.	Slep.
Slab.	Slob.
Sniff.	Snift.
Sneeze.	Sneedge.
Spit.	Spet.
Squeal.	Squale.
Stand.	Stond.
Stem.	Stom.
Steam.	Stem.

\* I swound to see thee, "Timon of Athens," IV. iii. 373.

What, did Cæsar swound? "Julius Cæsar," I. ii. 253.

How does the Queen? She swounds to see them bleed, "Hamlet," V. ii. 319.

All in gore blood. I swounded at the sight, "Romeo and Juliet," III. ii. 56.

He swounded and fell down at it, "Julius Cæsar," I. ii. 249.

WORD	PRONUNCIATION
Stream.	Strem.
Strike.	Strik.
Straddle.	Stroddle.
Stone.	Stun.
Soot.	Sut.
Singe.	Swinge.
Sort.	Swurt.
Sparrow.	Spug.
Squeeze.	Squoze.
Strap.	Stirrup.
Talents.	Talons.
Thread.	Thrid.
Trust.	Trusten.
Thorn.	Thurn.
Turnips.	Turnits.
Trowel.	Trewell.
Vetches.	Fatches.
Value.	Valley.
Violets.	Fillets.
Violets.	Firelights.
Verjuice.	Varges.
Victuals.	Fittles.
Vermin.	Varmant.
Waistcoat.	Wascut.
Wash.	Wesh.
Week.	Wick.
With.	Ooth.
Will.	Ool.
Wooden.	Ooden.

WORD	PRONUNCIATION
Worry.	Werry.
Yours.	Yourn.
Yes.	Yus, or Iss, or I—i!
Yesterday.	Istady.
Yet.	It.

### *PART III.*

#### HOW SHAKESPEARE HEARD HIS ENGLISH PRONOUNCED IN LONDON.

FROM the foregoing it seems reasonable to conclude that Shakespeare, in his early years, spoke and heard spoken the Warwickshire dialect. What did he hear and speak in his first London life?

Certainly a very varied speech, and a very varied pronunciation. A multiplicity of dialects from the interior shires, added to the commercial jargon of Frenchman, Spaniard, Dutchman, Italian, and Slav (for Shakespeare disguises his players as "Russians" in "Love's Labor's Lost," and so must either himself have met some of that nation, or believed that some of his audiences had). All this must have produced a rich and picturesque ensemble. Nor does it appear that the learned clerks, whom the very recent dissolution of the monasteries and religious houses had thrown on their wits for livelihood and who flocked to London (and from whom it has been conjectured that much of the lore and learning in the plays may have come), spoke a much purer speech than the rustics. Worst of all, one hundred times worse than to-day, was the mischievous H transposition, which had even penetrated written

speech to the jeopardizing of documentary evidence and of official records. It is undoubtedly to the omitting of the first and second H in Hathaway that we owe the necessity of going on to the end of wise discussions as to whether Shakespeare's wife was a Hathaway or a Whateley! (It led, as we have seen, to the transposition of that aspirate from the end to the beginning of the name of the Norse hero, Amleth, who thus became, as he will always remain, *Hamlet*). And H, as clipped off the end of a word—as in the name of the youngster *Moth* in “Love’s Labor’s Lost,” pronounced *Mote*, or even as elided in the middle of a word, as nothing, pronounced nōting, and stranger than all, where it was introduced into the middle of a word, as suitor, pronounced shooter!—we have already considered!

How did Shakespeare himself speak? Did London life remove the Warwickshire accent, as well as the Warwickshire dialect, from his diction? Old Dr. Johnson after forty-seven years of London residence, though he wrote poems, tragedies, speeches for members of Parliament, essays, and everything else, including dictionaries, to his last day pronounced punch—*pōōntch*, and great—*greet*,\* as his tongue brought these words from Litchfield. And it were difficult to find a literary man in any age who mixed more with life and action, from lowliest to loftiest, than did Dr. Johnson.

\* In Bosworth's “Life” I find it noted that Dr. Young recommended that this pronunciation be given by the lexicographer in the dictionary, but that Lord Chesterfield desired it to be given (as it was given) as pronounced, *grate*.

Mr. Richard Grant White, whose study of the subject in his “Memorandums on English Pronunciation in the Elizabethan Era” forms an appendix to the concluding and twelfth volume of his earliest edition of the plays and poems,\* remarks, “Some readers shrink from the conclusion to which the foregoing memorandums lead, because of its strangeness: and, they will think, the uncouthness of the pronunciation which they will involve. They will imagine Hamlet exclaiming :

“ A baste that wants discoorse hof rayson  
 Would 'aive moorn'd longer !  
 O, me prophetic sowl, me hooncle !  
 A broken vice and 'is 'ole foonction shooting  
 Wit forms to 'is consayt; hand hall for noting.† ”

But, admitting all these,—which the following tabulation tends to prove,—it seems to me marvelous that there are so few—so very few—differences between the Shakespearean pronunciation and our own.

Let us go at once to the plays, which Shakespeare framed in London, after his Stratford-on-Avon-Warwickshire dialect days were over, and when, as any newcomer to London would, he kept his ears open and attentive. In his thirty-four years of metropolitan life, he touched elbows with all its varied and panoramic life—with men of his own craft, men

\* Little, Brown & Co., Boston, 1861.

† “ The H was probably more often dropped than at present,” says Mr. White, and this is all he says as to the letter H.

of the taverns, the theaters, the lawyers, physicians; with the "learned clerks" above mentioned from the dismantled monasteries, merchants, costers; with courtiers and, as is claimed, with the court and royalty itself! As these are all in the plays, Shakespeare must have seen them all; and as they spoke in life, just so they speak in the plays; and, in some form at least, we hear this very speech, formal or familiar, stilted or convivial. And as it happens, these plays are loaded, loaded even to tediousness, with puns. On every occasion, from the most trivial to the most solemn, every character, from the oafs and the peasant in the greenwood to old Gaunt on his deathbed, is constantly employing puns.\*

In the following table I have endeavored to include only such puns as touch upon the Shakespearean pronunciation of vowels, aspirates, or vowel sounds, or consonants, which differ from our present pronunciation. Puns which preserve customs, or add to our information as to the characters or to our knowledge of the comparative chronology, or are brilliant in repartee, are valuable for those purposes and should be catalogued by all means. (And I hope somebody will yet find leisure to catalogue them. It would be, in my opinion, a

\* Mr. Ellis thinks, however, that there are no puns in "Antony and Cleopatra." The most familiar thing in the plays is given no name in them. The pun, so exuberantly used, often to tediousness, is never called a pun. There are "quips," "snatches," "double meanings," "equivocations," "crochets," "jestes," "conceits," "quillets," but no *puns*, so named in the text.

much more beneficial method of studying the plays than the methods now so frequently recommended to Shakespeare classes and clubs.) Neither have I included puns which are founded on our present *idem sonans* (and these are, after all, by far the largest in number and so as perfect to our ears as if made to-day), such as *I, eye, aye; ear, e'er; too, to two; done, dun; sun, son; so, sew; soul, sole; ne'er, near; pray, prey; main, maine; waist, waste; tale, tail; all, awl; bass* (in music), *base; you, U, ewe* (which excuses us from cataloguing the tedious pun in ten lines, "Love's Labor's Lost," V. i. 41-51); *knight, night; presents, presence; dear, deer; guilt, gilt; council, counsel; tide, tied; fowl, foul; dam, damn; medlar, meddler; capitol, capital; heart, hart*; upon all of which, as upon hundreds of others, the plays are incessantly punning. Nor yet have I included those made upon mispronunciation of foreign proper names, such as Seville, civil; Pucelle (the maid of Orléans), pronounced in so many ways by Henry the Sixth's soldiers that Talbot exclaims "Puzzel or Pussel, Dolphin (*Dauphin*) or Dog-fish. Your hearts I'll stamp out with my horses' heels!" and the like, which are very numerous. Where, however, the pun on the mispronunciation describes itself, as where the foreigner pronounces well, veel, and Katherine says, "veal, quoth the Dutchman, is not veal a calf?" it is a useful testimony at least, as to the pronunciation of veal being the same in Shakespeare's day as in ours. Such puns as these are, of course, useful. Mr. Alexander J. Ellis (whose monumental work, in four stout volumes, on early English pronunciation, with special reference to

Shakespeare and Chaucer, published in 1871 by the Early English Text Society, cannot be overlooked by any student of the subject) says he does not think we learn much from Shakespeare's puns. This is of course said from his standpoint of years of profound study of thousands of authorities. But for the casual reader, who desires a passing familiarity with the matter, the puns, in my opinion, are very helpful indeed. Of course there are other methods of determining the Shakespearean pronunciation from the internal evidence of the plays, such as the rhymes, the rhythms, and the stress, but these are exhaustively treated in the works of Ellis and Guest, and nothing can be added to these two authorities. Of the Elizabethan license in rhymes, too, Shakespeare took most liberal advantage everywhere.

WORD.	PRONUNCIATION.	PUN.
Art.	Heart.	I read that I profess the art to love. And may you prove, sir, master of your art. When you, sweet dear, prove mistress of my heart.— “Taming of the Shrew,” IV. ii. 8. The antithesis being, of course, <i>master</i> of my art with <i>mistress</i> of my ‘art.
Ass.	Ace.	Now die, die, die, die, die. No die but an ace. Less than an ace, man; for he is dead—he is nothing. With the help of a surgeon he might recover and prove an ace.— “Midsummer Night’s Dream,” V. i. 310.
Bairns.	Barns.	Then if your husband have stables enough, you’ll see he shall lack no bairns.— “Much Ado about Nothing,” III. iv. 21. (However, this may be cloudy—as the first folio has barnes and the second bearnes, which leaves us in doubt whether it be the proper orthography or only a typographical

WORD.	PRONUNCIATION.	PUN.
		error—and if so, which is typographical error, and which correct?)
Beat.	Bait.	A callant of boundless tongue, who late hath beat her husband and now bates me.—“Winter’s Tale,” I. ii. 32.
Choler.	Collar.	An we be in choler we’ll draw. Ay, while you live draw your neck out of the collar.—“Romeo and Juliet,” I. i. 4.
Cinque.	Sink.	Falls into the cinque pace faster and faster until he sinks into his grave.—“Much Ado about Nothing,” II. i. 82.
Consort.	Concert.	Mercutio, thou consort’st with Romeo. Consort? What, doth thou make us minstrels?—“Romeo and Juliet,” III. i. 49.
Court.	Cart.	Leave shall you have to court her at your pleasure, to cart her rather.—“Taming of the Shrew,” I. i. 55.

WORD.	PRONUNCIA- TION.	PUN.
Dolour.	Dollar.	Comes to the entertainer—a dollar. Dolour comes to him indeed.—“Tempest,” II. i. 19. Three thousand dolours a year! Aye and more.—“Measure for Measure,” I. ii. 50. Thou shalt have as many dolours for thy daughters as thou canst tell in a year.—“King Lear,” II. iv. 54.
Doubt.	Debt (det).	As to speak <i>doubt</i> fine. When he should pronounce debt d-e-bt, not d-e-t.—“Love’s Labor’s Lost,” V. i. 27. Not a pun, but direct evidence.
Enfran- chise.	One Francis.	Enfranchise thee. O marry me to one Frances.—“Love’s Labor’s Lost,” III. i. 121. (Perhaps not a pun from which much can be learned—the dialogue being between Armado, a foreigner, and Costard, a clown.)
Fair.	Fear.	Having no fair to lose,

WORD.	PRONUNCIATION.	PUN.
		<p>you need not fear.—    “Venus and Adonis,”    1083.</p> <p>The equivalent in Warwickshire dialect to this would be “Having no wench to miss; don’t pheeze yourself” (or, perhaps, Don’t mum-mocks yourself). If the sentence, however, should be spoken in Warwickshire speech, it would be pronounced, “Having no feere to lose, you need not faire.” So this would appear to be valuable as suggesting a non-Warwickshire authorship of the poem, since the pun would have been impossible both derivatively and phonetically in that dialect.</p>
Full.	Fool.	<p>Why, thou full dish of fool,    from Troy!—“Troilus    and Cressida,” V. i. 10.</p> <p>I am a fool, and full of    poverty.—“Love’s La-    bor’s Lost,” V. ii. 380.</p>
Goths.	Goats.	<p>I am here with thee and    thy goats, as the most</p>

WORD.	PRONUNCIATION.	PUN.
		capricious poet, Ovid, was among the Goths!—“As You Like It,” III. iii. 7 (see MOTE, <i>post</i> ).
Gravity.	Grave-ity.	There is not a white hair on your head but should have its effect of gravity. (Falstaff <i>log.</i> ) Gravy, gravy, gravy.—“2 Henry IV.,” I. ii. 183.
Holiday.	Holy day.	Shall never see it but a holiday.—A wicked day, and not a holy-day.—“King John,” III. i. 82.
Hair Heir	{ Here (that is, 'Ere).	Where France? In her forehead armed and reverted, making war against her heir.—“Comedy of Errors,” III. ii. 127. The pun is on the word <i>hair</i> . Dromio is describing a downward growth of hair on his mistress's forehead. He has made his description tally with a map of the world. The allusion is to the civil war raging in France, originating about the

WORD.	PRONUNCIATION.	PUN.
		year 1584-89, when France was fighting over the successorship of Henry IV. He touches his own forehead as if to say "Here." (See Introduction to the Bankside Supplement Shakespeare, vol. xxii. p. vii.) Probably a variety of the second H displacement elsewhere noted.
		Well, you have heard, but something hard of hearing.—"Taming of the Shrew," II. i. 184.
Him.	Hem.	We have the same pronunciation left now in the words "heart, hearken, searge, clerk (clark), sergeant (sargent), bread, sheard." Beard was probably also pronounced <i>bard</i> in Shakespeare's time.
Jupiter.	Gibbet-er.	<i>Celia.</i> Hem them away. <i>Ros.</i> I would try if I could cry hem and have him.—"As You Like It," I. iii. 19. Shall I have justice—what says Jupiter—O the gib-

WORD.	PRONUNCIATION.	PUN.
		bet-maker!—“ <i>Titus Andronicus</i> ,” IV. iii. 79. (At least this passage is hard to understand, from its context, except as a pun.)
Laced.	Lost.	I, a lost mutton, gave your letter to her, a laced mutton; and she, a laced mutton, gave me, a lost mutton, nothing for my pains.—“ <i>Two Gentlemen of Verona</i> ,” I. i. 102.
Lief.	Live.	I had as lief not be as live to be in awe of such a thing as myself.—“ <i>Julius Cæsar</i> ,” I. ii. 95.
Lover.	Lubber.	My master is become a notable lover? I never knew him otherwise. Than how? A notable lubber.—“ <i>Two Gentlemen of Verona</i> ,” II. v. 47.
Luce.	Louse.	May give the dozen white luces in their coat. It is an old coat. The dozen white louses do become an old coat well. It

WORD.	PRONUNCIATION.	PUN.
		<p>agrees well, passant. It is a familiar beast to man.—“Merry Wives of Windsor,” I. i. 16.</p> <p>(But otherwise, perhaps, if Shakespeare was only lampooning his old enemy, the Sir Thomas Lucy, of his youth, of whom he is alleged to have written the ballad:</p> <p>“If Lucy be Lowsie, as some volk miscall it, Then sing Lowsie Lucy whatever befall it.”)</p>
Mary.	Marry (pronounced Mahry).	<p>The constant ejaculation spelled “marry” is, of course, a sort of oath, using the name of the Virgin, but the pronunciation is shown in the puns:</p> <p>A young man married is a man that’s marred.</p> <p>—“All’s Well that Ends Well,” II. iii. 315.</p> <p>May I quarter, coz? You may, by marring. It is marrying, indeed, if he quarter it.—“Merry Wives of Windsor,” I. i. 24.</p>
Married.	Marred. (Mard).	

WORD.	PRONUNCIATION.	PUN.
		What mar you then? Marry, sir. I am helping to mar that which God made.—“As You Like It,” II. iii. 109.
Moor.	More.	It is much that the Moor should be more than reason.—“Merchant of Venice,” III. v. 44.
Moth.	Mote.	You found his moth, the King your moth did see.—“Love’s Labor’s Lost,” IV. iii. 161. (This explains Arthur’s speech.—“King John,” IV. i.). O heaven were there but a moth in yours (in the First Folio). So in Wyclif’s Bible (Matthew vi: “Were rust and mouthe destroyeth.”) A mothe or motte that eateth clothes (Withal’s “Short Dictionary for Young Beginners,” 1568). They are in the air like atomi in sole, mothes in clothes (Lodge’s “Wit’s Miserie”).
Muddy.	Moody.	I am now, sir, muddied in

WORD.	PRONUNCIATION.	PUN.
		<p>Fortune's mood.—“All's Well that Ends Well,” I. ii. 4.</p> <p>(Or possibly these should be reversed, and <i>muddy</i> pronounced <i>mudly</i>. Mr. A. J. Ellis and Mr. R. Grant White appear to differ here sometimes. But if <i>punch</i> was pronounced <i>poontch</i> down to Dr. Johnson's date, the above appears to stand as it should.)</p>
Nay, neigh, neighbor. -.	Knee, nebour.	<p>Neighbour <i>vocatur nebour</i>, neigh abbreviated <i>ne</i>.— “Love's Labor's Lost,” V. i. 26.</p>
Nothing.	Note-ing.	<p>Note this before my notes. Why, these are very crochets that he speaks. Notes, notes, forsooth, and nothing.—“Much Ado about Nothing,” II. iii. 60.</p> <p>Mr. White thinks that perhaps the title of this play is itself a pun— “Much Ado about Nothing”—and remarks, in</p>

WORD.	PRONUNCIATION.	PUN.
Parson, Person, Purse.	Pierce-on, Pierce.	<p>favor of this idea, that the business of the play is mostly eavesdropping or noting.</p> <p>No pun occurs in the plays to indicate this pronunciation exactly, but we infer it from the word-play, "Love's Labor's Lost," IV. i. 85: "God give you good morrow, master Parson.—Master Parson, quasi person. And if one should be pierced, which is the one?" The e is used in the First Folio always for a in the word then—meaning <i>than</i>. (I have thought, perhaps, because the compositors of that date in London were Germans.) But here the e is not used for a. The proper name Pierce is pronounced almost invariably <i>Purse</i> in the New England States of America.</p>
Raisin.	Reason (reezin).	If reasons were as plenty as blackberries, I would give no man a reason on

WORD.	PRONUNCIATION.	PUN.
Rome.	Room.	<p>compulsion.—“<i>I Henry IV.</i>,” II. ii. 264.</p> <p>O lawful let it be That I have room with Rome to curse awhile. —“<i>King John</i>,” III. i. 180.</p> <p>Now it is Rome indeed and room enough.—“<i>Julius Cæsar</i>,” I. ii. 155.</p> <p>So fares it with this faultful lord of Rome, For now against him- self he sounds this <i>doom</i>. —“<i>Rape of Lucrece</i>,” line 715.</p> <p>And never be forgot in mighty Rome The adulterate death of Lucrece and her groom.</p> <p>—<i>Id.</i>, line 1645.</p> <p>(So confident are scholars of this pronunciation that Dyce says that one of the proofs that Shakespeare did not write the Third Part of “<i>King Henry VI.</i>” is that its au- thor pronounced Rome, Rome: that is, as we do now.)</p>

WORD.	PRONUNCIATION.	PUN.
		<p><i>Bishop of Winchester.</i> Rome shall remedy this. <i>Warwick.</i> Roam thither, then. —“<i>I Henry VI.</i>,” III. i. 52. (And see <i>ante</i>, FAIR, in this table.)</p>
Salad.	Sallet.	<p>Many a time, but for a sallet, my brain-pan had been cleft with a brown bill . . . and now the word “sallet” must serve me to feed on.— “<i>2 Henry VI.</i>,” IV. x. 12. (Cade’s pun is in his own mispronunciation of <i>salad</i>, to resemble the word sallet—a headpiece of armor.)</p>
Sheep.	Ship.	<p>Two hot sheeps marry And wherefore not ships. No sheep, sweet lamb, unless we feed on your lips. —“<i>Love’s Labor’s Lost,</i>” II. i. 220. (A Somersetshire farmer once asked me if I had seen some sheep at the</p>

WORD.	PRONUNCIATION.	PUN.
		fair, but I understood him to speak of a ship on fire.— <i>Ellis.</i> )
Stoic.	Stock.	Let's be no stoicks nor no stocks, I pray.—“ <i>Taming of the Shrew</i> ,” I. i. 31.
Suit.	Shoot.	(See note following.)
Suitor.	Shooter.	This pronunciation, which provokes the word-play and <i>equivoque</i> in “ <i>Love’s Labor’s Lost</i> ,” IV. i. 117, <i>et seq.</i> , was very old English speech, as this play, written prior to 1598, abundantly proves. Mr. Aldis Wright suggests that the compositors might have had that pronunciation, and so, in the Quarto 1 of “ <i>Lear</i> ,” set up the word <i>three-suited</i> , three shewedted, except in Quarto 2, where it is spelled <i>three-snyted</i> , evidently misprinted for <i>three-suyted</i> . But Mr. A. A. Adey, who finds that the “ <i>Lear</i> ” compositors were from Germany, would not agree to this.—The Bank-

WORD.	PRONUNCIATION.	PUN.
		<p>side Shakespeare, vol. x., Introduction. Perhaps this is the reason that in the First Folio we have constantly <i>whan</i> for <i>when</i>, <i>than</i> for <i>then</i>, <i>then</i> for <i>than</i>, which do not indicate pronunciation at all. More likely the writer wrote <i>shewted</i> when he meant to write <i>sewted</i>, which, with the optional orthography of the date, would have been a proper spelling of suited. In the "Chronicle History of Henry V." (see Bankside Shakespeare, where that old play is reprinted <i>verb. lit. et punct.</i>), <i>sute</i> is printed <i>shout</i>. However, we have ample evidence that <i>sutor</i> was pronounced <i>shooter</i>, and that all sorts of equivoque, coarse and otherwise, were made on that circumstance, <i>e. g.</i>, "There was a lady in Spaine, who after the decease of her father had three sutors; and yet neere a good Archer." —Lily's "Euphues and</p>

WORD.	PRONUNCIATION.	PUN.
		His England," 1580, Arber Reprint, p. 293. The pronunciation of the word picture as pickter, was occasion for many puns of the day, as picture=picked-her, etc. Mr. Ellis mentions an old black-letter treatise on pronunciation, in which the pronouncing of <i>ci</i> as <i>ash</i> : as <i>fashio</i> for <i>facio</i> , is reprobated.
Title.	Tittle.	What shall thou exchange for rags? Robes. For titles, tittles.—“Love’s Labor’s Lost,” IV. i. 86. (Doubtful, as this may be merely alliteration.)
Withe.	With.	O well knit Samson, strong jointed Samson. . . . Who was Samson’s love, my dear Moth? A woman, master.

Green indeed is the color of love, but to have a love of that color, methinks Sampson had small reason for it. . . . He surely affected her for her wit.

WORD.	PRONUNCIA- TION.	PUN.
		<p>It was so, sir, for she had a green wit.— “Love’s Labor’s Lost,” I. ii. 88.</p> <p>The allusion is said to be to the <i>green with</i>e with which Delilah bound Samson. (Though there is no mention of green withes in Judges xvi., probably some certain version of the Scripture story is referred to.) See <i>supra</i>, where it is noted that moth was pronounced mote. See also the word NOTING in this table.</p>
Wode.	Wood.	<p>And here am I, and wode within this wood.—“Midsummer Night’s Dream,” II. i. 192.</p>

But the most curious testimony we have to the peculiarities (to us) of the London pronunciation of Shakespeare's time is in the first scene of the fifth act of the "Love's Labor's Lost."

My own explanation of that curious scene is as follows:

It seems to have been established that Shakespeare's first literary work in London was in connection with the various companies of players (which, in order to evade the well-known law that made strolling players, "like tinkers, rogues by statute" took the name of some nobleman in favor at court), and was in remodeling old "Histories." Meanwhile, on his own account, the young man had tried his hand at an original play. This play was the "Love's Labor's Lost." This play appears to have been read to the company, and the company determined to play it. Moreover, it seems to have been so highly esteemed by them that, when—as it was the custom of the court to hear a play performed at holiday time by one or another favored company of players—they were summoned to prepare a piece to act before the Queen at the Christmas festivities of 1598, they sent the manuscript of this play to the Lord Chamberlain, as the one which, if the Lord Chamberlain approved, they thought would be acceptable to her Majesty.

It was, of course, imperative to submit the proposed play to the Lord Chamberlain for his examination lest there should be (as the King asks Hamlet, before he allows the Interlude in that play to be begun) "any offense in it." It seems that the Lord Chamberlain found none, and the

manuscript of the play was returned and the company (I suppose it was "Lord Strange's Company") was ordered to prepare to perform it. We know that it was customary that the play so selected should be revised especially for this royal representation, nor was it unusual for the Lord Chamberlain in returning the MS. to make suggestions, which of course would have the weight of royal commands, which would require such a revision. In any event, the author would zealously revise his MS. for the great event. This is how it happens that the play, which was the first of Shakespeare's plays ever printed, or at least the first one which ever bore his name on its title-page, was announced on its title-page as, "*A pleasant conceited comedie called LOVE'S LABOR'S LOST. As it was presented before Her Highness this last Christmas. Newly corrected and augmented by W. Shakespere. (Imprinted at London by W. W. for Cuthbert Burby, 1598).*"

The play, perhaps, did not include this first scene of the fifth act. At any rate, if it were not suggested by the fact of its selection, it would have been very appropriate. For the scheme of the titled lords and ladies, with a king and a princess at their head, after flirting themselves out in pastoral, proposing that the clowns and villagers, with the parish priest and schoolmaster at their head, get up a play for their amusement, which by the villagers was to be taken seriously, but to the courtly audience was to afford full opportunity for gibe and ridicule, was *apropos* of the occasion of the royal summons. And I think that Shakespeare, who had

kept his ears and eyes wide open in London, had determined to introduce an innovation, viz.: a pleasant hit or two at the conceits of better men than he represented Holofernes, Dull, and Sir Nathaniel, and Armado and the rest, to be.

Accordingly, he keeps the more important and imposing of the villagers at airing the scraps of learning they had picked up. They quiz each other on pronunciations; Holofernes says that Armado speaks:

“Dout, fine, when he should say *doubt*; det when he should pronounce *debt*, *d-e-b-t* not *d-e-t*; he clepeth a calf, *caulf*; neighbour vocatur *nebour*; neigh abbreviateth *ne*. This is abhominable which he would call abominable——”

And so on plentifully.

Much of the pedantry and punning in this scene loses its force by sheer exuberance; and by becoming tedious is overlooked by those of us who are interested in Shakespearean speech. Little Mote (spelled Moth) is especially a nuisance as he breaks in here to air his knowledge of the meaning of the words *cuckold* (with the old joke about the horns lugged in), and *wittold*, which means not only a cuckold, but a cuckold who is a *mari complaisant*—the bitterest insult, it would seem, which one man in Elizabethan days could fling at another. A child of Moth’s age ought to know nothing of these things, and he does not seem to be justified in the allusion, either. For, if there is a cuckold in the play, it is Costard, not Armado, whom Moth is at that moment guying with the word. However, let us see if we can extract some

meaning from the passage between Holofernes, Armado, and Moth.

While Holofernes, the schoolmaster, and "Sir" Nathaniel, the village priest (these village priests were called Sir by courtesy, a poor and despised lot, a sort of chartered beggars), are flinging scraps of Latin at each other, enter Armado, Moth, and Costard. They overhear the solemnly ridiculous dialogue, and Moth remarks, *sotto voce*, to Costard, whom he loves (as he knows that both are rivals for the attentions of Jaquenetta) to set up against Armado,—making him guy the Spaniard unconsciously, and enjoying the fun,—“They have been at a great feast of languages and have stolen the scraps.” And then Costard says to Moth, “I wonder thy master hath not eaten thee for a word,” and then, to air his own scraps, he repeats the long Latin word (since Rabelais a familiar schoolboy catch), *honorificabilitudinitatibus*. There is something appropriate and not far-fetched in Costard’s introducing this long word. As who would say, “You are such Priscians in pronunciation—pronounce this!”

But Armado stalks up, and Moth catches Costard by the sleeve and whispers, “Peace! the peal begins,” that is, “Keep quiet and let us see the fun.”

“Monsieur, are you not lettered?” says Armado to Holofernes; but, before Holofernes can find a reply, Moth, himself, who has just told Costard to be quiet, breaks in himself with, “Yes, he [Holofernes] teaches boys the hornbook.” Now the hornbook (that is, a piece of horn in a rude frame

with a handle on which was written the alphabet in capitals, the alphabet again in small letters, the nine digits and a few hyphenated words) was always used in village schools. And the word *horn* (suggesting the relations as to Jaquenetta, which Armado and Costard had unknowingly to each other, but which Moth had guessed, assumed) gives Moth his opportunity to air his unsavory adult knowledge of the covert meaning of the word "horns." All have forgotten, if they had ever noticed, Costard's attempt at joining in the pedantry by pronouncing the long Latin word. Moth now begins to cross-question the schoolmaster. "What is b-a spelt backwards?" "It is *ba*," says Holofernes, and this, to the quick-witted Moth, suggests a sheep. Moth then tries him on the five vowels, but he cannot do this without the inevitable pun. He adds: the third of the five vowels (which is I) is I, the speaker, the personal pronoun, when he, Moth, the speaker, speaks of himself, but if you (Holofernes) are alluded to, it is U, and therefore not the third vowel, but the fifth. And so on laboriously, *ad nauseam*. The next pun is so circumferent and involved, even for those days, that it is tiresome to trace it. But it must be, I suppose, disposed of.

When Holofernes stated that the first two letters of the hornbook, a-b, spelt *ba* backwards, *ba* suggested to Moth the animal which utters that sound, viz., a sheep—only the male sheep has horns. But this was excuse enough for Moth to work in his joke again about a cuckold and horns on Costard or Armado, or both, and in it goes. The rest of

the pun is on the third vowel U, that is *you* or — in allusion to the sheep again—*ewe*.

The examination has been tiresome. But as divers occult readings of this encounter between Moth and the schoolmaster have been labored out, it may as well be simply disposed of. Tiresome as it has been, the above appears to be the simplest explanation possible, and the rules of evidence require that the simplest explanations shall be exhausted first.

THE END



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